

**h a n / kardon®**  
Designed to Entertain.™

# **AVR 144**

AUDIO/VIDEO RECEIVER  
OWNER'S MANUAL





# SAFETY INFORMATION

## Important Safety Information

### Verify Line Voltage Before Use

Your AVR 144 has been designed for use with 120-volt AC current. Connection to a line voltage other than that for which it is intended can create a safety and fire hazard and may damage the unit.

If you have any questions about the voltage requirements for your specific model, or about the line voltage in your area, contact your selling dealer before plugging the unit into a wall outlet.

### Do Not Use Extension Cords

To avoid safety hazards, use only the power cord attached to your unit. We do not recommend that extension cords be used with this product. As with all electrical devices, do not run power cords under rugs or carpets or place heavy objects on them. Damaged power cords should be replaced immediately by an authorized service center with a cord meeting factory specifications.

### Handle the AC Power Cord Gently

When disconnecting the power cord from an AC outlet, always pull the plug; never pull the cord. If you do not intend to use the unit for any considerable length of time, disconnect the plug from the AC outlet.

### Do Not Open the Cabinet

There are no user-serviceable components inside this product. Opening the cabinet may present a shock hazard, and any modification to the product will void your guarantee. If water or any metal object such as a paper clip, wire or staple accidentally falls inside the unit, disconnect it from the AC power source immediately, and consult an authorized service center.

### CATV or Antenna Grounding

If an outside antenna or cable system is connected to this product, be certain that it is grounded so as to provide some protection against voltage surges and static charges. Section 810 of the National Electrical Code, ANSI/NFPA No. 70-1984, provides information with respect to proper grounding of the mast and supporting structure, grounding of the lead-in wire to an antenna discharge unit, size of grounding conductors, location of antenna discharge unit, connection to grounding electrodes and requirements of the grounding electrode.

**NOTE to CATV SYSTEM INSTALLER:** This reminder is provided to call the CATV (cable TV) system installer's attention to article 820-40 of the NEC, which provides guidelines for proper grounding and, in particular, specifies that the cable ground shall be connected to the grounding system of the building, as close to the point of cable entry as possible.

### Installation Location

- To ensure proper operation and to avoid the potential for safety hazards, place the unit on a firm and level surface. When placing the unit on a shelf, be certain that the shelf and any mounting hardware can support the weight of the product.
- Make certain that proper space is provided both above and below the unit for ventilation. If this product will be installed in a cabinet or other enclosed area, make certain that there is sufficient air movement within the cabinet. Under some circumstances, a fan may be required.
- Do not place the unit directly on a carpeted surface.
- Avoid installation in extremely hot or cold locations, or in an area that is exposed to direct sunlight or heating equipment.
- Avoid moist or humid locations.
- Do not obstruct the ventilation slots on the top of the unit, or place objects directly over them.
- Due to the weight of the AVR 144 and the heat generated by the amplifiers, there is the remote possibility that the rubber padding on the bottom of the

unit's feet may leave marks on certain wood or veneer materials. Use caution when placing the unit on soft woods or other materials that may be damaged by heat or heavy objects. Some surface finishes may be particularly sensitive to absorbing such marks, due to a variety of factors beyond Harman Kardon's control, including the nature of the finish, cleaning materials used, and normal heat and vibration caused by the use of the product, or other factors. We recommend that caution be exercised in choosing an installation location for the component and in normal maintenance practices, as your warranty will not cover this type of damage to furniture.

### Cleaning

When the unit gets dirty, wipe it with a clean, soft, dry cloth. If necessary, and only after unplugging the AC power cord, wipe it with a soft cloth dampened with mild soapy water, then a fresh cloth with clean water. Wipe it dry immediately with a dry cloth. NEVER use benzene, aerosol cleaners, thinner, alcohol or any other volatile cleaning agent. Do not use abrasive cleaners, as they may damage the finish of metal parts. Avoid spraying insecticide near the unit.

### Moving the Unit

Before moving the unit, be certain to disconnect any interconnection cords with other components, and make certain that you disconnect the unit from the AC outlet.

### Important Information for the User

This equipment has been tested and found to comply with the limits for a Class-B digital device, pursuant to Part 15 of the FCC Rules. The limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio-frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communication. However, there is no guarantee that harmful interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this device must accept interference received, including interference that may cause undesired operation.

**NOTE:** Changes or modifications may cause this unit to fail to comply with Part 15 of the FCC Rules and may void the user's authority to operate the equipment.

### Unpacking

The carton and shipping materials used to protect your new receiver during shipment were specially designed to cushion it from shock and vibration. We suggest that you save the carton and packing materials for use in shipping if you move, or should the unit ever need repair.

To minimize the size of the carton in storage, you may wish to flatten it. This is done by carefully slitting the tape seams on the bottom and collapsing the carton. Other cardboard inserts may be stored in the same manner. Packing materials that cannot be collapsed should be saved along with the carton in a plastic bag.

If you do not wish to save the packaging materials, please note that the carton and other sections of the shipping protection are recyclable. Please respect the environment and discard those materials at a local recycling center.

It is important that you remove the protective plastic film from the front-panel lens. Leaving the film in place will affect the performance of your remote control.



# TABLE OF CONTENTS

2	<b>SAFETY INFORMATION</b>
6	<b>INTRODUCTION</b>
8	<b>FRONT-PANEL CONTROLS</b>
10	<b>REAR-PANEL CONNECTIONS</b>
12	<b>REMOTE CONTROL FUNCTIONS</b>
15	<b>INTRODUCTION TO HOME THEATER CONNECTIONS</b>
16	Speaker Connections
16	Subwoofer
16	Connecting Source Devices to the AVR
17	Audio Connections
17	Digital Audio
17	Analog Audio
17	Video Connections
18	Antennas
19	<b>SPEAKER PLACEMENT</b>
20	<b>INSTALLATION</b>
20	Step One – Connect the Speakers
20	Step Two – Connect the Subwoofer
20	Step Three – Connect the Antennas
20	Step Four – Connect the Source Components
23	Step Five – Connect Video Display
23	Step Six – Plug in AC Power
23	Step Seven – Insert Batteries in Remote
24	Step Eight – Program Sources Into the Remote
25	Step Nine – Turn On the AVR 144
26	<b>INITIAL SETUP</b>
26	Using the On-Screen Menu System
26	Step One – Determine Speaker Size
27	Step Two – Measure Speaker Distances
27	Step Three – Manual Setup Menu
27	Speaker Size Menu
28	Speaker Crossover Menu
29	Delay Adjust Menu
29	Step Four – Output Level Calibration
30	Step Five – Configure Sources
32	<b>OPERATION</b>
32	Turning On the AVR 144
32	Sleep Timer
32	Volume Control
33	Mute Function
33	Tone Controls
33	Headphones
33	Source Selection
34	Audio Input Selection
34	Video Input Selection
34	6-Channel Direct Inputs
35	Using the Tuner
35	Recording
36	Selecting a Surround Mode

37	<b>ADVANCED FUNCTIONS</b>
37	Audio Processing and Surround Sound
37	Analog Audio Signals
37	Digital Audio Signals
38	Surround Modes
39	Dolby® Surround Settings
39	Default Modes
42	System Settings
42	Dim Function
42	Advanced Remote Control Functions
43	Punch-Through Programming
43	Macros
43	Resetting the Remote
43	Processor Reset
43	Memory
44	<b>TROUBLESHOOTING GUIDE</b>
45	<b>TECHNICAL SPECIFICATIONS</b>
45	Trademark Acknowledgements
46	<b>APPENDIX</b>

## WARNING

To prevent fire or shock hazard, do not expose this appliance to rain or moisture.

## For Canadian model

This class B digital apparatus complies with Canadian ICES-003.  
For models having a power cord with a polarized plug:  
CAUTION: To prevent electric shock, match wide blade of plug to wide slot, fully insert.

## Modèle pour les Canadien

Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.  
Sur les modèles dont la fiche est polarisée:  
ATTENTION: Pour éviter les chocs électriques, introduire la lame la plus large de la fiche dans la borne correspondante de la prise et pousser jusqu'au fond.

# INTRODUCTION

Please register your product on our Web site at [www.harmankardon.com](http://www.harmankardon.com).

Note: You'll need the product's serial number. At the same time, you can choose to be notified about our new products and/or special promotions.

[WWW.HARMANKARDON.COM](http://WWW.HARMANKARDON.COM)

## Thank you for choosing Harman Kardon®!

In the years since Harman Kardon invented the high-fidelity receiver, we have taken to heart the philosophy of bringing the joy of home entertainment to as many people as possible, adding performance and ease-of-use features that enhance the home entertainment experience. In the years since our first single-channel component was introduced, Harman Kardon has offered a number of receiver models, each an improvement upon its predecessors, leading to the AVR 144, a 5.1-channel digital audio/video receiver that offers a wealth of listening and viewing options, all in an affordable elegant package.



## AVR 144 5.1-Channel Audio/Video Receiver

### Audio Section

- 30 Watts x 5, five channels driven at full power at 8 ohms, 20Hz – 20kHz, <0.07% THD, (surround modes); 150 watts total
- 40 Watts x 2, two channels driven at full power at 8 ohms, 20Hz – 20kHz, <0.07% THD, (surround off mode); 80 watts total
- High current capability, ultrawide-bandwidth amplifier design with low negative feedback
- All-discrete amplifier circuitry
- Dual independent power supplies, for front and surround channels
- Triple crossover bass management
- 24-Bit, twin-core Cirrus Logic® CS 49510 DSP processor
- 192kHz/24-bit D/A conversion
- Sampling upconversion to 96kHz

To obtain the maximum enjoyment from your new receiver, we urge you to read this manual and refer back to it as you become more familiar with its features and their operation.

If you have any questions about this product, its installation or its operation, please contact your retailer or customer installer, or visit our Web site at [www.harmankardon.com](http://www.harmankardon.com).

### Surround Modes

- Dolby® Digital
- Dolby Pro Logic® II (Movie, Music and Game)
- Dolby Virtual Speaker Version 2 (Reference two- or three-speaker; Wide two-, three-, four- or five-speaker)
- Dolby Headphone Version 2
- DTS® (5.1; DTS Stereo)
- DTS 96/24™ (DTS Stereo)
- DTS Neo:6® (Cinema 3- or 5-channel; Music 5-channel)
- Logic 7® (Cinema, Music and Enhance)
- Hall 1 and Hall 2
- Theater
- 5-Channel Stereo
- Surround Off (DSP or Analog Bypass)

## Audio Inputs

- AM/FM tuner
- CD
- Tape
- 6-Channel direct

## Audio/Video Inputs (With S-Video)

- Video 1
- Video 2
- Video 3
- DVD
- Two 100MHz assignable component video inputs

## Digital Audio Inputs

- Coaxial: Two rear-panel/one front-panel
- Optical: Two rear-panel/one front-panel

## Outputs

- Subwoofer output
- Tape (analog audio)
- Video 1 (analog audio and video)
- Video Monitor (composite, S-video and component)
- Headphone

## Ease of Use

- On-screen display with composite and S-video; choice of blue or black background
- Two-line dot-matrix front-panel display
- Color-coded connections
- Programmable seven-device main remote control
- Source input renaming
- AV Sync Delay

## Supplied Accessories

The following accessory items are supplied with the AVR 144. If any of these items are missing, please contact Harman Kardon customer service at [www.harmankardon.com](http://www.harmankardon.com).

- System remote control
- AM loop antenna
- FM wire antenna
- Three AAA batteries
- Two covers for front-panel jacks

# FRONT-PANEL CONTROLS

**Main Power Switch:** This is a mechanical switch that turns the power supply on or off. It is usually left pressed in (On position) at all times, and cannot be turned on using the remote control.

**Standby/On Switch:** This is an electrical switch that turns the receiver on for playback, or leaves it in standby mode for quick turn-on using this switch or the remote control.

**Power Indicator:** This LED has three possible modes. When main power is turned off, the LED is dark and the receiver won't respond to any button presses. When main power is turned on, but before the Standby/On Switch is used, the LED turns amber to indicate that the receiver is in Standby mode and ready to be turned on. When the receiver is turned on, the LED turns blue.

**Source Select:** Press this button to select a source device, which is a component where a playback signal originates, e.g., DVD, CD, cable TV, satellite or HDTV tuner.

**Source Indicators:** The name of the current source input lights up. The indicated input changes each time the Source Select Button is pressed.

**Volume Knob:** Turn this knob to raise or lower the volume, which will be shown in decibels (dB) in the Message Display.

**Message Display:** Various messages appear in this two-line display in response to commands. When the on-screen display menu system (OSD) is in use, the message OSD ON will appear to remind you to check the video display.

**Tuner Band:** Press this button to select the tuner as the source, or to switch between the AM and FM bands.

**Tuning:** Press either side of this button to tune a radio station.

**Tuning Mode:** This button toggles between manual (one frequency step at a time) and automatic (seeks frequencies with acceptable signal strength) tuning mode. It also toggles between stereo and mono modes when an FM station is tuned.

**Preset Stations:** Press this button to select a preset radio station.

**Headphone Jack:** Plug a 1/4" headphone plug into this jack for private listening.

**Surround Mode:** Press this button to select a type of surround sound (e.g., multichannel) mode. Choose from the Dolby modes, DTS modes, Logic 7 modes, DSP modes or Stereo modes.

**Surround Select:** After you have selected the desired type of surround mode, press this button to select a specific variant of that type of mode.

**Surround Mode Indicators:** One or more of these icons may light up as you select different surround modes. The Message Display also indicates the surround mode.

**Analog Audio, Video and Digital Audio Inputs:** Connect a source component that will only be used temporarily to these jacks, such as a camera or game console. Remember to select only one type of audio and one type of video connection.

**Speaker/Channel Input Indicators:** The box icons indicate which speaker positions you have configured, and the size (frequency range) of each speaker. When a digital audio input is used, letters will light inside the boxes to indicate which channels are present in the incoming signal.

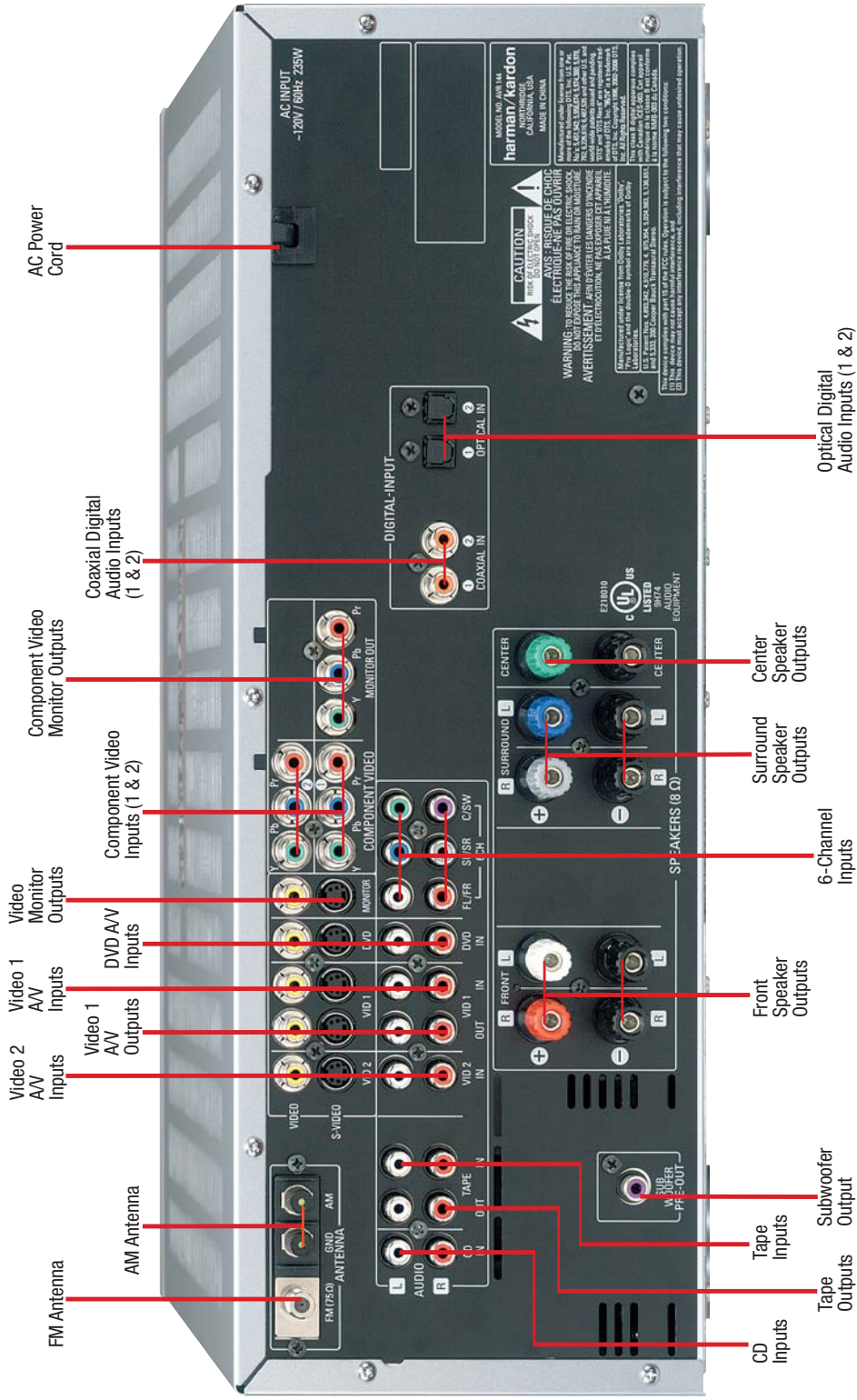




# REAR-PANEL CONNECTIONS

**AM and FM Antenna Terminals:** Connect the included AM and FM antennas to their respective terminals for radio reception.

**Front, Center and Surround Speaker Outputs:** Use two-conductor speaker wire to connect each set of terminals to the correct speaker. Remember to observe the correct polarity (positive and negative connections). Always connect the positive lead to the colored terminal on the receiver and the red terminal on the speaker. Connect the negative lead to the black terminal on both the receiver and the speaker. See the



**NOTE:** To make it easier to follow the instructions throughout the manual that refer to this illustration, a copy of this page may be downloaded from the Product Support section at [www.harmankardon.com](http://www.harmankardon.com).

# REMOTE CONTROL FUNCTIONS

The AVR 144 remote is capable of controlling seven devices, including the AVR itself. During the installation process, you may program the codes for each of your source components into the remote. Each time you wish to use the codes for any component, you will need to first press the Selector Button for that component. This changes the button functions to the appropriate codes for that product.

Each Input Selector has been preprogrammed to control certain types of components, with only the codes specific to each brand and model changing, depending on which product code is programmed. The device types programmed into each selector may not be changed.

**DVD:** Controls DVD players and recorders.

**CD:** Controls CD players and recorders.

**Tape:** Controls cassette decks.

**Video 1:** Controls VCRs, TiVo® and DVRs.

**Video 2:** Controls cable and satellite television set-top boxes.

**Video 3:** Controls televisions and other video displays.

For example, if you have inserted a disc in your CD player and you would like to skip ahead three tracks, but you then find that the volume is too loud, you would follow this procedure:

1. Press the CD Input Selector to switch to the codes that control your CD player.
2. Press the Play Button (in the Transport Controls section) if the disc is not already playing.
3. Press the Skip Up Button three times to advance three tracks.
4. Press the AVR Button so that you can access the Volume Controls.
5. Press the Volume Down Button until the volume level is satisfactory.

Any given button may have different functions, depending on which component is being controlled. Some buttons are labeled with these functions. For example, the Sleep and DSP Surround Buttons are labeled for use as Channel Up/Down Buttons when controlling a television or cable box. See Table A8 in the appendix for listings of the different functions for each type of component.

**IR Transmitter Lens:** As buttons are pressed on the remote, infrared codes are emitted through this lens. Make sure it is pointing toward the component being operated.

**Power On Button:** Press this button to turn on the AVR or another device. The Master Power Switch on the AVR 144's front panel must first have been switched on.

**Mute Button:** Press this button to mute the AVR 144's speaker and headphone outputs temporarily. To end the muting, press this button or adjust the volume. Muting is also canceled when the receiver is turned off.

**Program Indicator:** This LED lights up or flashes in one of three colors as the remote is programmed with codes.

**Power Off Button:** Press this button to turn off the AVR 144 or another device.

**AVR Selector:** Press this button to switch the remote to the codes that operate the receiver.

**Input Selectors:** Press one of these buttons to select a source device, which is a component where a playback signal originates, e.g., DVD, CD, cable TV, satellite or HDTV tuner. This will also turn on the receiver and switch the remote to the codes that operate the source device.

**AM/FM Button:** Press this button to select the tuner as the source, or to switch between the AM and FM bands.

**6-Channel Input Selector:** Press this button to select the 6-Channel Inputs as the audio source. The receiver will use the video input and remote control codes for the last-selected video source.

**Dim:** Press this button to partially or fully dim the front-panel display.

**Test Tone:** Press this button to activate the test tone for output-level calibration.

**TV/Video:** This button has no effect on the receiver, but is used to switch video inputs on some video source components.

**Sleep Button:** Press this button to activate the sleep timer, which shuts off the receiver after a programmed period of time of up to 90 minutes.

**Volume Controls:** Press these buttons to raise or lower the volume, which will be shown in decibels (dB) in the Message Display.

**DSP Surround:** Press this button to select a DSP surround mode (Hall 1, Hall 2, Theater).

**On-Screen Display (OSD):** Press this button to activate the on-screen menu system.

**Channel Level:** Press this button to set the output levels for each channel so that all speakers sound equally loud at the listening position. Usually this is done while playing an audio selection, such as a favorite CD, as described in the Initial Setup section.

**Speaker Setup:** Press this button to configure speaker sizes, that is, the low-frequency capability of each speaker. Usually this is done using the on-screen menu system, as described in the Initial Setup section.

**Navigation (▲/▼/◀/▶) and Set Buttons:** These buttons are used together to make selections within the on-screen menu system, or when accessing the functions of the four buttons surrounding this area of the remote – Channel Level, Speaker Setup, Digital Input or Delay.

**Digital Input Select:** Press this button to select the specific digital audio input (or analog audio input) you used for the current source.

**Delay:** Press this button to set delay times that compensate for placing the speakers at different distances from the listening position, or to resolve a "lip sync" issue that may be caused by digital video processing.

(continued on p. 14)



# REMOTE CONTROL FUNCTIONS

This is done using the on-screen menu system, as described in the Initial Setup section.

**Numeric Keys:** Use these buttons to enter radio station frequencies when using the tuner (after pressing the Direct Button), or to select station presets.

**Tuning Mode:** This button toggles between manual (one frequency step at a time) and automatic (seeks frequencies with acceptable signal strength) tuning mode. It also toggles between stereo and mono modes when an FM station is tuned.

**Memory:** After you have tuned a particular radio station, press this button, then the numeric keys, to save that station as a radio preset.

**Tuning:** Press these buttons to tune a radio station. Depending on whether the tuning mode has been set to manual or automatic, each press will either change one frequency step at a time, or seek the next frequency with acceptable signal strength.

**Direct:** Press this button before using the Numeric Keys to directly enter a radio station frequency.

**Clear:** Press this button to clear a radio station frequency you have started to enter.

**Preset Stations Selector:** Press these buttons to select a preset radio station.

**Tone Mode:** Press this button to access the tone controls (bass and treble). Use the Navigation Buttons to make your selections.

**Disc Skip:** This button has no effect on the receiver, but is used with some optical disc changers to skip to the next disc.

**Macros:** These buttons may be programmed to execute long command sequences with a single button press. They are useful for programming the command to turn on or off all of your components, or for accessing specialized functions for a different component than you are currently operating.

**Surround Mode Selectors:** Press any of these buttons to select a type of surround sound (e.g., multichannel) mode. Choose from the Dolby modes, DTS modes, Logic 7 modes or Stereo modes. Each press of a button will cycle to the next available variant of that mode. Not all modes or mode groups are available with all sources.

**Night Mode:** Press this button to activate Night mode with specially encoded Dolby Digital discs or broadcasts. Night mode compresses the audio so that louder passages are reduced in volume to avoid disturbing others, while dialogue remains intelligible.

**Track Skip:** These buttons have no effect on the receiver, but are used with many source components to change tracks or chapters.

**Transport Controls:** These buttons have no effect on the receiver, but are used to control many source components. By default, when the remote is operating the receiver, these buttons will control a DVD player.

# INTRODUCTION TO HOME THEATER

The AVR 144 may be the first multichannel surround sound receiver you have owned. Although it has more connections and features than older two-channel receivers, many of the principles are similar and the new concepts are easy to understand. This introductory section will help you to familiarize yourself with the basic concepts, which will make setup and operation smoother.

If you are already familiar with home theater, you may skip this section and proceed to the Connections section on page 16.

## Typical Home Theater System

A home theater typically includes your audio/video receiver, which controls the system; a DVD player; a source component for television broadcasts, which may be a cable box, a satellite dish receiver, an HDTV tuner or simply an antenna connected to the TV; a video display (television); and loudspeakers.

All of these components are connected using various types of cables for audio and video signals.

## Multichannel Audio

The main benefit of a home theater system is that several loudspeakers are used in various locations around the room to produce "surround sound." Surround sound helps to immerse you in the musical or film presentation for increased realism.

The AVR 144 may have up to five speakers connected directly to it (plus a subwoofer). Each speaker is powered by its own amplifier channel inside the receiver. When more than two speakers are used, it is called a multichannel system.

- **Front Left and Right** – The main speakers are used the same way as in a two-channel system. However, you may notice that in many surround modes, these speakers are used more for ambient sound while the main action is moved to the center speaker.
- **Center** – The center speaker is usually placed above or below the video screen, and is used mostly for dialogue in movies and television programs. This placement allows the dialogue to originate near the actors' faces, for a more natural sound.
- **Surround Left and Right** – The surround speakers are used to improve directionality of ambient sounds. In addition, by using more loudspeakers in the system, more dynamic soundtracks may be played without risk of overloading any one speaker.

Many people expect the surround speakers to play as loudly as the front speakers. Although all of the speakers in the system will be calibrated to sound equally loud at the listening position, most artists use the surround speaker for ambient effects only, and they program their materials to steer very little sound to these speakers.

- **Subwoofer** – A subwoofer is a special-purpose speaker designed to play only the lowest frequencies (the bass). It may be used to augment smaller, limited-range satellite speakers used for the other channels. In addition, many digital-format programs, such as movies recorded in Dolby Digital, contain a special low-frequency effects

(LFE) channel which is directed only to the subwoofer. The LFE channel packs the punch of a rumbling train or airplane, or the power of an explosion, adding realism and excitement to your home theater. Many people use two subwoofers, placed on the left and right sides of the room, for additional power and even distribution of the sound.

## Surround Modes

There are different theories as to the best way to present surround sound and to distribute soundtrack information among the various speakers. A variety of algorithms have been developed in an effort to accurately reproduce the way we hear sounds in the real world. The result is a rich variety of surround mode options. Some modes are selected automatically, depending on the signal being received from the source. In many cases, you may select a surround mode manually.

Several companies have taken surround sound in slightly differing directions. It is helpful to group the numerous surround modes either by their brand name, or by using a generic name:

- **Dolby Laboratories, Inc. Modes** – Dolby Digital, Dolby Pro Logic II, Dolby Virtual Speaker, Dolby Headphone
- **DTS Modes** – DTS, DTS Neo:6, DTS 96/24
- **Harman International (Harman Kardon's Parent Company)** – Logic 7
- **DSP Modes** – Generic modes that include Hall 1, Hall 2 and Theater
- **Stereo Modes** – Generic modes that expand upon conventional two-channel stereo, including DSP Surround Off, Analog Bypass Surround Off and 5-Channel Stereo

Table 4 on pages 39 – 41 contains detailed explanations of the differences between the various mode groups, and the mode options available within each group. Digital modes, such as Dolby Digital and DTS, are only available with specially encoded programs, such as DVDs and digital cable or satellite television. Other modes may be used with various digital and analog signals to create a different surround presentation, or to use a different number of speakers. Surround mode selection depends upon the number of speakers in your system, the materials you are watching or listening to, and your personal tastes. Feel free to experiment.

# CONNECTIONS

There are different types of audio and video connections used to connect the receiver to the speakers and video display, and to connect the source devices to the receiver. To make it easier to keep them all straight, the Consumer Electronics Association (CEA) has established a color-coding standard. Table 1 may be helpful to you as a reference while you set up your system.

Audio Connections	
Front (FL/FR)	Left (White) Right (Red)
Center (C)	Green
Surround (SL/SR)	Blue (SL) Grey (SR)
Subwoofer (SUB)	Purple
Digital Audio Connections	
Coaxial	Orange
Optical	Input (Black)
Video Connections	
Component	Y (Green) Pb (Blue) Pr (Red)
Composite	Yellow
S-Video	Black (with white dot)

Table 1—Connection Color Guide

## Types of Cables

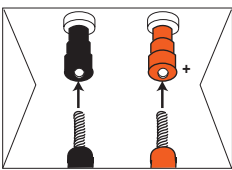
This section will briefly review different types of cables and connections that you may use to set up your system.

## Speaker Connections

Speaker cables carry an amplified signal from the receiver's speaker terminals to each loudspeaker. Speaker cables contain two wire conductors, or leads, inside plastic insulation. The two conductors are usually differentiated in some way, by using different colors, or stripes, or even by adding a ridge to the insulation. Sometimes the actual wires are different, one being copper red and the other silver.

The differentiation is important because each speaker must be connected to the receiver's speaker-output terminals using two wires, one positive (+) and one negative (-). This is called speaker polarity. It's important to maintain the proper polarity for all speakers in the system. If some speakers have their negative terminals connected to the receiver's positive terminals, performance can suffer, especially for the low frequencies.

Always connect the positive terminal on the loudspeaker, which is usually colored red, to the positive terminal on the receiver, which is colored as shown in the Connection Color Guide (Table 1). Similarly, always connect the black negative terminal on the speaker to the black negative terminal on the receiver.



The AVR 144 uses binding-post speaker terminals that can accept banana plugs or bare-wire cables.

Banana plugs are simply plugged into the hole in the middle of the terminal cap. See Figure 1.

Figure 1 – Binding-Post Speaker Terminals With Banana Plugs

Bare wire cables are installed as follows (see Figure 2):

1. Unscrew the terminal cap until the pass-through hole in the collar is revealed.
2. Insert the bare end of the wire into the hole.
3. Screw the cap back into place until the wire is held snugly.

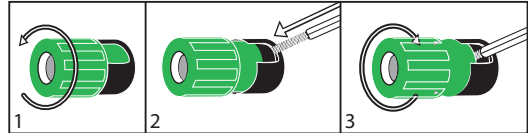


Figure 2 – Binding-Post Speaker Terminals With Bare Wires

## Subwoofer

The subwoofer is a specialized type of loudspeaker that is usually connected in a different way. The subwoofer is used to play only the low frequencies (bass), which require much more power than the other speaker channels. In order to obtain the best results, most speaker manufacturers offer powered subwoofers, in which the speaker contains its own amplifier on board. Sometimes the subwoofer is connected to the receiver using the front left and right speaker outputs, and then the front left and right speakers are connected to terminals on the subwoofer. More often, a line-level (nonamplified) connection is made from the receiver's Subwoofer Output to a corresponding jack on the subwoofer, as shown in Figure 3.

Although the subwoofer output looks similar to the analog audio jacks used for the various components, it is filtered and only allows the low frequencies to pass. Don't connect this output to your other devices. Although doing so won't cause any harm, performance will suffer.

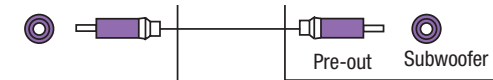


Figure 3 – Subwoofer

## Connecting Source Devices to the AVR

The AVR 144 is designed to process audio and video input signals, playing back the audio and displaying the video on a television or monitor connected to the AVR. These signals originate in what are known as "source devices," including your DVD player, CD player, DVR (digital video recorder) or other recorder, tape deck, game console, cable or satellite television box or MP3 player. Although the tuner is built into the AVR, it also counts as a source, even though no external connections are needed, other than the FM and AM antennas.

Separate connections are required for the audio and video portions of the signal. The types of connections used depend upon what's available on the source device, and for video signals, the capabilities of your video display.



## Audio Connections

There are two formats for audio connections: digital and analog. Digital audio signals are of higher quality, and are required for listening to sources encoded with digital surround modes, such as Dolby Digital and DTS. There are two types of digital audio connections commonly used: coaxial and optical. Either type of digital audio connection may be used for each source device, but never both simultaneously for the same source. However, it's okay to make both analog and digital audio connections at the same time, to the same source.

### Digital Audio

Coaxial digital audio jacks are usually color-coded in orange. Although they look similar to analog jacks, they should not be confused, and you should not connect coaxial digital audio outputs to analog inputs or vice versa. See Figure 4.



Figure 4 – Coaxial Digital Audio

Optical digital audio connectors are normally covered by a shutter to protect them from dust. The shutter opens as the cable is inserted. Input connectors are color-coded using a black shutter. See Figure 5.



Figure 5 – Optical Digital Audio

Due to the nature of digital signals as binary bits, they aren't subject to signal degradation the way analog signals are. Therefore, the quality of coaxial and optical digital audio connections should be the same, although it is important to limit the length of the cable. Whichever type of connection you choose, Harman Kardon recommends that you always select the highest quality cables available within your budget.

### Analog Audio

Analog connections require two cables, one for the left channel (white) and one for the right channel (red). These two cables are often attached to each other for most of their length. See Figure 6.

Most sources that have digital audio jacks also have analog audio jacks, although some older types of sources, such as tape decks, have only analog jacks. For sources that are capable of both digital and analog audio, you may wish to make both connections. If you wish to record materials from DVDs or other copy-protected sources, you will only be able to do so using analog connections. Remember to comply with all laws regarding copyright, if you choose to make a copy for your own personal use.

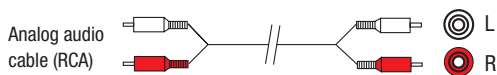


Figure 6 – Analog Audio

Multichannel analog connections are used with advanced sources where the digital content is copy-protected and all surround processing is performed inside the source. These types of connections are usually used with DVD-Audio, SACD, Blu-ray Disc, HD-DVD and other advanced players. See Figure 7.

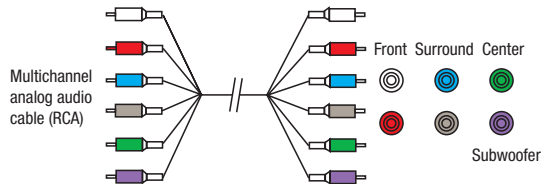


Figure 7 – Multichannel Analog Audio

## Video Connections

Although some sources produce an audio signal only (e.g., CD player, tape deck), many sources output both audio and video signals (e.g., DVD player, cable television box, HDTV tuner, satellite box, VCR, DVR). In addition to the audio connection, you will need to connect one type of video connection for each source (never more than one at the same time for any source).

There are three types of analog video connections: composite video, S-video and component video.

Composite video is the basic connection most commonly available. The jack is usually color-coded in yellow, and looks like an analog audio jack, although it is important never to confuse the two. Do not plug a composite video cable into an analog or coaxial digital audio jack, and vice versa. Both the chrominance (color) and luminance (intensity) components of the video signal are transmitted using a single cable. See Figure 8.

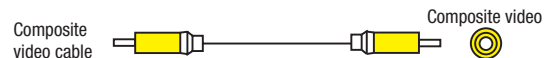


Figure 8 – Composite Video

S-video, or "separate" video, transmits the chrominance and luminance components using separate wires contained within a single cable. The plug on an S-video cable contains four metal pins, plus a plastic guide pin. Be careful to line up the plug correctly when you insert it into the jack on the receiver, source or video display. See Figure 9.



Figure 9 – S-Video

Component video separates the video signal into three components – one luminance ("Y") and two subsampled color signals ("Pb" and "Pr") – that are transmitted using three separate cables. The "Y" cable is color-coded green, the "Pb" cable is colored blue and the "Pr" cable is colored red. See Figure 10.

# CONNECTIONS

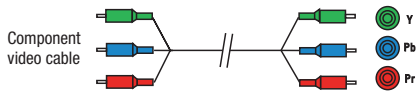


Figure 10 – Component Video

If it's available on your video display, component video is recommended as the best quality connection, followed by S-video and then composite video.

## Antennas

The AVR 144 uses separate terminals for the included FM and AM antennas that provide proper reception for the tuner.

The FM antenna uses a 75-ohm F-connector. See Figure 11.



Figure 11 – FM Antenna

The AM loop antenna needs to be assembled. Then connect the two leads to the screw terminals on the receiver. See Figure 12.

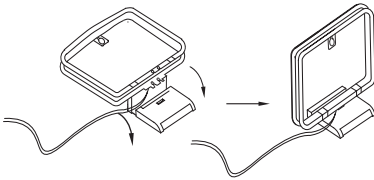


Figure 12 – AM Antenna

# SPEAKER PLACEMENT

Before you begin to connect cables, it is important to set up your speakers in their correct locations in the room.

Optimally, the speakers should be placed in a circle with the listening position at its center. The distance from the listening position to the video display forms the radius of the circle.

The speakers should be angled so that they directly face the listening position.

The center speaker is placed either on top of, below or mounted on the wall above or below the video display screen.

The front left and right speakers are placed along the circle, about 30 degrees from the center speaker and angled toward the listener.

It is best to place the front left/right and center speakers as close to the same height as possible, preferably at about the same height as the listener's ears. In any event, the center speaker should be no more than two feet above or below the left/right speakers.

The side surround speakers should be placed 110 degrees from the center speaker, that is, slightly behind and angled toward the listener. If this isn't feasible, place the surround speakers behind the listener, with each surround speaker facing the opposite-side front speaker. The surround speakers may be placed a little higher than the listener's ears.

The subwoofer's location is less critical, since low-frequency sounds are omnidirectional. Placing the subwoofer close to a wall or in a corner will reinforce the low frequencies, and may create a "boomy" sound. You may wish to experiment over time by placing the subwoofer where the listener normally sits and then walking around the room until the low frequencies sound best. Place the subwoofer in that spot.

**NOTE:** Your receiver will sound its best when the same model loudspeaker is used for all positions (other than the subwoofer). If that isn't possible, try to use speakers made by the same manufacturer.

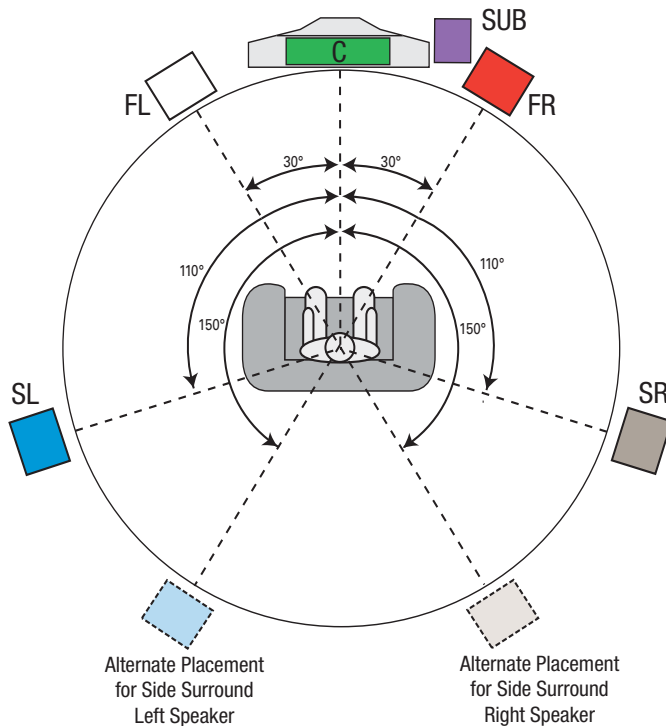


Figure 13 – Speaker Placement

# INSTALLATION

You are now ready to connect your various components to your receiver. Before beginning, make sure that all components, including the AVR 144, are turned completely off and their power cords are unplugged. **Don't plug any of the power cords back in until you have finished making all of your connections.**

Remember that your receiver generates heat while it is playing. Select a location that leaves several inches of space on all sides of the receiver. It is preferable to avoid completely enclosing the receiver inside a cabinet. It is also preferable to stack components on separate shelves rather than directly on top of the receiver. Some surface finishes are delicate. Try to select a location with a sturdy surface finish.

## Step One – Connect the Speakers

If you have not yet done so, place your speakers in the listening room as described in the Speaker Placement section above.

Connect the center, front left, front right, surround left and surround right loudspeakers to the corresponding speaker terminals on the AVR 144. Remember to maintain the proper polarity by always connecting the positive and negative terminals on each speaker to the positive and negative terminals on the receiver. Use the Connection Color Guide on page 16 as a reference. See Figure 14.

Figure 14 – Speaker Connections

## Step Two – Connect the Subwoofer

Connect the Subwoofer Output on the AVR 144 to the line-level input on your subwoofer. See Figure 15. Consult the manufacturer's guide for the subwoofer for additional information. (See Figure 15 for the Subwoofer Connection.)

**NOTE:** It's possible for a source to use none of the connections named for that source. For example, you might connect your DVD player to the Component Video 1 inputs and the Coax 1 digital audio input. However, we will refer to this source as "DVD", and in Step Five of the Initial Setup section you will program the receiver so that these connections are assigned to the DVD source. When you select "DVD" as your source using the front panel or the remote, the correct connections for your DVD player will be used.

We recommend connecting your various sources using the connections shown in Table 2 below in order to simplify programming your receiver and remote control. However, you may connect any device to any source input.

Device Type	AVR 144 Source Input	Audio Connections	Video Connections
VCR, DVR, PVR, TiVo or other audio/video recorder	Video 1	<ul style="list-style-type: none"> <li>• Video 1 Analog (inputs and outputs) <b>and</b></li> <li>• Any one available coaxial or optical digital audio input</li> </ul>	<ul style="list-style-type: none"> <li>• <i>One</i> of component Video 2, Video 1 S-video or Video 1 composite video</li> <li>• For recording, use Video 1 S-video or composite video output, and do not use component video connections at all</li> </ul>
Cable TV, satellite, HDTV or other device that delivers television programs	Video 2	<ul style="list-style-type: none"> <li>• Video 2 Analog <b>and</b></li> <li>• Optical 1</li> </ul>	<ul style="list-style-type: none"> <li>• <i>One</i> of component Video 2, Video 2 S-video, Video 2 composite video</li> </ul>
TV, game console, camera or other audio/video device	Video 3 (front-panel jacks)	<ul style="list-style-type: none"> <li>• Video 3 Analog <b>and</b></li> <li>• <i>Either</i> Coax 3 or Optical 3</li> </ul>	<ul style="list-style-type: none"> <li>• <i>One</i> of component Video 2, Video 3 S-video or Video 3 composite video</li> </ul>
DVD Audio/Video, SACD, HD-DVD, Blu-ray Disc	DVD	<ul style="list-style-type: none"> <li>• DVD Analog</li> <li>• 6-Channel inputs (optional) <b>and</b></li> <li>• Coax 1</li> </ul>	<ul style="list-style-type: none"> <li>• Component Video 1</li> </ul>
CD player	CD	<ul style="list-style-type: none"> <li>• CD Analog <b>and</b></li> <li>• Any one available coaxial or optical digital audio input</li> </ul>	<ul style="list-style-type: none"> <li>• Not required</li> </ul>
CDR, MiniDisc, cassette	Tape	<ul style="list-style-type: none"> <li>• Tape Analog (inputs and outputs) <b>and</b></li> <li>• Any one available coaxial or optical digital audio input</li> </ul>	<ul style="list-style-type: none"> <li>• Not required</li> </ul>

Table 2 – Recommended Source Component Connections

## Video 1 Source

Since this source includes audio and video recording output jacks, it is best suited to a video recorder, such as your VCR or DVR.

Referring to Table 2, connect your recorder to the Video 1 Analog Audio inputs and outputs **and** to any available Coax or Optical digital audio input. See Figure 17. Use either the Video 1 S-video or composite video input and output if you wish to make recordings. If you don't plan on recording, you may use the Component Video 2 inputs.



Figure 17 – Video 1 AV Inputs and Outputs, and Digital Audio Inputs

Remember to connect the audio and video *output* jacks on your recorder to the Video 1 or digital audio *input* jacks on the AVR, and the audio and video *input* jacks on your recorder to the Video 1 *output* jacks on the AVR.

# INSTALLATION

## NOTES:

1. It isn't possible to make recordings using component video connections. Keep this in mind as you connect other source devices that you may wish to make recordings from.
2. The AVR 144 does not have any digital audio outputs. If you wish to make recordings, your source must be connected to any of the AVR 144's analog audio inputs, and your recorder must be connected to either the Video 1 or Tape Analog Audio Outputs. The AVR 144 will not convert a digital audio input signal to analog.

## Video 2 Source

The Video 2 source is used only for playback, never recording. The AVR 144 remote control is programmed to operate many brands and models of cable and satellite television devices, and we recommend connecting your cable or satellite set-top box to this source.

Referring to Table 2, connect your set-top box to the Video 2 Analog Audio inputs **and** to the Optical 1 Digital Audio input. If possible, use the Component Video 2 inputs. Otherwise, connect the set-top box's S-video or composite video output to the matching Video 2 video input. See Figure 18.



Figure 18 – Video 2 AV, Digital Audio and Component Video Inputs

**NOTE:** If you receive your television programming using your TV with an antenna or direct cable connection, then you will need to connect the analog audio (if available on your TV) outputs to the Video 2 Analog Audio inputs. Do not connect any video output on the television set to any video input on the receiver. See Step Five for information on connecting the receiver's video monitor outputs to the television.

## Video 3 Source

The Video 3 source is used only for playback, never recording. It is also generally reserved for components that are only temporarily connected to the receiver, such as cameras and game consoles. When not in use, you may place the supplied covers over the front-panel Video 3 jacks for a cleaner appearance. Simply snap the covers in place. When you wish to use the jacks, gently press on the left side of each cover to pivot it out for removal.

Referring to Table 2, connect your camera or game console to the Video 3 Analog Audio inputs **and** to either the Coaxial 3 or Optical 3 digital audio input. If possible, use the Component Video 2 inputs. Otherwise, connect the component's S-video or composite video output to the matching Video 3 video input. See Figure 19.



Figure 19 – Video 3 AV and Digital Audio Inputs

## DVD

The DVD source is used for a DVD player. If you have a more advanced multichannel device, such as a Blu-ray Disc or HD-DVD player, connect it to the DVD source.

Referring to Table 2, connect your DVD player to the DVD Analog Audio inputs **and** to the Coaxial 1 Digital Audio input. If possible, use the Component Video 1 inputs. Otherwise, connect the DVD player's S-video or composite video output to the matching DVD video input. See Figure 20.



Figure 20 – DVD AV, Digital Audio and Component Video Inputs

If your DVD player plays multichannel lossless discs, such as SACD or DVD-Audio, you will also need to connect the 6-channel analog audio outputs on the DVD player to the 6-channel analog audio inputs on the receiver in order to enjoy these discs to their fullest. See Figure 21.



Figure 21 – 6-Channel Analog Audio Inputs

## CD

The CD source is used for a strictly audio device, such as a CD player.

Referring to Table 2, connect your CD player to the CD Analog Audio inputs **and** to the Coaxial 2 or Optical 2 Digital Audio input. See Figure 22.



Figure 22 – CD Audio Inputs and Digital Audio Inputs

No video connections are made, although if your system has unusual requirements, you may connect a video device using component video outputs to the Component Video 2 inputs on the receiver, if those jacks are not in use by another device.

## Tape

The Tape source is used for audio-only recorders, such as a CDR, MiniDisc or cassette deck.

Referring to Table 2, connect your recorder to the Tape Analog Audio inputs and outputs, and to any available digital audio input. See Figure 23.



Figure 23 – Tape Audio Inputs and Outputs, and Digital Audio Inputs

**NOTE:** You will not be able to make digital audio recordings using the AVR 144. Make sure your source is connected to any of the AVR 144's analog audio inputs, and connect your recorder to either the Video 1 or Tape Analog Audio Outputs. The AVR 144 will not convert a digital audio input signal to analog.

Remember to connect the *output* jacks on your recorder to the Tape or digital audio *input* jacks on the AVR, and the *input* jacks on your recorder to the Tape *output* jacks on the AVR.

No video connections are made.

## Step Five – Connect Video Display

Only video connections should be made between the receiver and your video display (TV), unless your TV is the source for your television programming (see note above).

You will need to make a video connection for each type of video used for your sources. In addition, even if you didn't use S-video or composite video for any of your sources, you will still need to use one of these two video monitor connections in order to view the AVR 144's on-screen menus and displays.

First, determine what types of video your display is capable of handling. Remember that component video is preferred, followed by S-video and then composite video. Ideally, this guided you in selecting the video connections for your sources.

Next, note which types of video connections you used for your source devices. Make sure you didn't use a better type of video connection for a source than your video display can handle. If so, you will need to disconnect the source and use a video connection that's compatible with your display.

If you used component video for any sources, connect the Component Video Monitor outputs on the receiver to one set of component video inputs on your display. Make a note of how these inputs are labeled on the display. See Figure 24.



Figure 24 – Component Video Monitor Outputs

If you used S-video for any sources, or if all of your sources used component video, connect the S-video Monitor output on the receiver to an S-video input on your display. Make a note of how the input is labeled. See Figure 25.

If you used composite video for any sources, connect the composite video Monitor output on the receiver to a composite video input on the display. Again, make a note of how this input is labeled on the display. See Figure 25.



Figure 25 – S-Video and Composite Video Monitor Outputs

Consult the manual for your TV to make sure you understand how to select each video input. As you play different source devices that use different types of video connections, you will need to remember to select the correct video input on your video display.

## Step Six – Plug in AC Power

Having made all of your wiring connections, it is now time to plug each component's AC power cord into a working outlet.

Before plugging the AVR 144's AC Power Cord into an electrical outlet, make sure that the Master Power Switch on the front panel is popped out so that the word OFF appears on its top. Gently press the button to turn the switch off. This will prevent the possibility of damaging the AVR in case of a transient power surge.

## Step Seven – Insert Batteries in Remote

The AVR 144 remote control uses three AAA batteries, which are included.

To remove the battery cover located on the back of the remote, firmly press the ridged depression and slide the cover towards the top of the remote.

Insert the batteries as shown in the diagram, making sure to observe the correct polarity. See Figure 26.

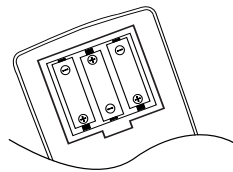


Figure 26 – Remote Battery Compartment

When using the remote, remember to point the lens toward the front panel of the AVR 144. Make sure no objects, such as furniture, are blocking the remote's path to the receiver. Bright lights, fluorescent lights and plasma video displays may interfere with the remote's functioning. The remote has a range of about 20 feet, depending on the lighting conditions. It may be used at an angle of up to 30 degrees to either side of the AVR.

# INSTALLATION

If the remote seems to operate intermittently, or if pressing a button on the remote does not cause the AVR Selector or one of the Input Selectors to light up, then make sure the batteries have been inserted correctly, or replace all three batteries with fresh ones.

## Step Eight – Program Sources Into the Remote

The AVR 144 remote is capable of controlling not only the receiver, but it may also be programmed to control many brands and models of VCRs, DVD players, CD players, cable boxes, satellite receivers, cassette decks and TVs.

It may help to think of the remote as a book with pages. Each page represents the button functions for a different device. In order to access the functions for a particular device, you first need to turn to that page. This is done by pressing the AVR Button to access the codes that control the receiver, or the Input Selector buttons to access the codes for the devices programmed into the remote.

At the factory, the AVR 144's codes and the codes to control many Harman Kardon DVD and CD players are preprogrammed. If you have other source devices in your system, follow these steps to program the correct codes into the remote.

1. Using the codes in Tables A9–A15 of the Appendix, look up the product type (e.g., DVD, cable TV box) and the brand name of your source. The number(s) listed are potential candidates for the correct code set for your particular device.
2. Turn on your source device.
3. Put the remote into Program mode by pressing and holding the Input Selector and the Mute button simultaneously until the LED on the remote starts to flash, and then releasing the buttons. See Figure 27.



Figure 27 – Input Selectors

4. Enter a code from Step 1 above.
  - a) If the device turns off, then press the Input Selector again to accept the code, which will flash. The remote will exit the Program mode.
  - b) If the device does not turn off, try entering another code. If you run out of codes, you may search through all of the codes in the remote's library for that product type by pressing the ▲ or ▼ button repeatedly until the device turns off. When the device turns off, enter the code by pressing the Input Selector, which will flash. The remote then exits Program mode.
5. Once you have accepted a code, it's a good idea to try using some other functions to control the device. Sometimes manufacturers

use the same Power code for several different models, while other codes will vary. You may wish to repeat this process until you've programmed a satisfactory code set that operates most of the functions you frequently use.

6. You may find out which code number you have programmed by pressing and holding the Input Selector and Mute Button simultaneously to enter the Program mode. Then press the Set Button, and the LED will blink in the code sequence. One blink represents "1", two blinks for "2", and so forth. A series of many fast blinks represents "0". Record the codes programmed for each device here.

Source Input	Product Type (circle one)	Remote Control Code
Video 1	VCR, PVR	
Video 2	Cable, Satellite	
Video 3	TV	
DVD	DVD	
CD	CD, CDR	
Tape	Cassette	

Table 3 – Remote Control Codes

If you are unable to locate a code set that correctly operates your source device, it will not be possible to use the AVR remote to control that device. However, you may still connect the source to the AVR 144 and operate it using the device's original remote control. Alternatively, you may wish to consider purchasing Harman Kardon's optional TC 30 activity-based remote, which is programmed by accessing a large database of product codes on the Internet. The TC 30 is also capable of "learning" codes from your device's original remote.

Most of the button labels on the remote describe the button's function when used to control the AVR 144. However, the button may perform a very different function when used to control another device. Refer to the Remote Control Function List, Table A8 in the Appendix, for a list of each button's functions with the various product types.

If you wish, you may program Macros, which are preprogrammed code sequences that execute many code commands with a single button press. You may also program "punch-through" codes, which allow the remote to operate the volume, channel or transport controls of another device without having to switch the remote to the mode for that device. See pages 42 – 43 for instructions on these advanced programming functions.

**NOTE:** The AVR 144 remote is preprogrammed to operate the transport controls of Harman Kardon DVD players when the AVR or the Video 2 (cable/satellite) or Video 3 (TV) source is selected. The volume and mute controls operate the AVR when any device except Tape has been selected. You may change this punch-through programming at any time.



## Step Nine – Turn On the AVR 144

Two steps are required the first time you turn on the AVR 144.

1. Gently press the Master Power Switch until the word OFF is no longer visible. The Power Indicator above the two power switches should light up in amber, indicating that the AVR is in Standby mode and is ready to be turned on. See Figure 28. Normally, you may leave the Master Power Switch in the ON position, even when the receiver is not being used.



Figure 28 – Power Switches

2. There are several ways in which the AVR 144 may be turned on from Standby mode.
  - a) Press the Standby/On Switch on the front panel. See Figure 28.
  - b) Press the Source Select Button on the front panel. See Figure 29.



Figure 29 – Source Select Button

- c) Using the remote, press any one of these buttons: AVR, DVD, CD, TAPE, VID1, VID2, VID3, AM/FM or 6CH. See Figure 30.



Figure 30 – AVR and Input Selectors

**NOTE:** Any time you press one of the Input Selectors on the remote (i.e., DVD, CD, TAPE, VID1, VID2 or VID3), the remote will switch modes so that it will only transmit the codes programmed to operate that device. In order to control the receiver, you will need to press the AVR Button to return the remote to AVR mode.

You are now ready for Initial Setup, in which you will make a few adjustments to ensure that your new AVR 144 receiver performs at its best.

# INITIAL SETUP

Before you begin enjoying your new receiver, a few adjustments should be made to configure the AVR 144 to match your actual system.

Make sure that you have connected a video display to either the S-video or composite video monitor output on the receiver. When you turn on your display and the AVR, you should see a blue screen. A message may appear briefly at the bottom of the screen. This message is part of the on-screen display system, and is referred to as the "semi-OSD". The semi-OSD is activated any time you send a command to the AVR, and any time the AVR detects a change in the incoming signal. Semi-OSD messages are overlaid on top of any video signal, so that you may continue to watch your program while making adjustments to the AVR.

Although it's possible to configure the AVR using only the remote and the semi-OSD messages, we recommend that you use the full-screen menu system, known as the "full OSD".

## Using the On-Screen Menu System

The full OSD system is accessed by pressing the OSD Button on the remote. While the full OSD system is in use, it isn't possible to see any video programming. In addition, an OSD ON message will appear on the front panel of the receiver to remind you to use a video display.



Figure 31 – Navigation Buttons

The Master Menu will always be displayed when you first press the OSD Button. Use the ▲▼ Buttons on the remote to point the cursor to different lines in the menu. Press the Set Button on the remote to select a line that has no setting to be adjusted, such as one of the submenus listed in the Master Menu, or a line that returns you to a previous menu. Within the submenus, after you have positioned the cursor at a particular line item, you will need to use the ◀▶ Buttons on the remote to change a setting. See Figure 31. When the desired setting appears, use the ▲▼ Buttons to navigate to another line item. Except for the TITLE setting in the INPUT SETUP menu, there is no need to press the Set Button after your desired setting appears.

The Master Menu allows access to four submenus: Input Setup, Surround Select, Manual Setup and System Setup. See Figure 32.



Figure 32 – Master Menu Screen

If you are an experienced home theater user, you may prefer to use the menus in this order:

1. System Setup (described in Advanced Functions section)
2. Manual Setup (described here and in Advanced Functions)
3. Input Setup (described in this section)
4. Surround Select (see Advanced Functions section)

However, we recommend that most users follow the instructions in this INITIAL SETUP section to configure a basic home theater system. You may return to these menus at any time to make additional adjustments.

This section requires that you complete all of the steps in the Installation section that apply to your receiver. You should have connected all of your loudspeakers and a video display, as well as your source devices. You should be able to turn on the receiver and view a blue screen on your video display. If necessary, reread the Installation Section before continuing.

## Step One – Determine Speaker Size

The AVR 144 can't detect how many speakers you've connected to it, nor can it determine their capabilities. For this part of the system setup, you will need to consult the owner's guide for each of your speakers. If you don't have the guide, you may be able to obtain the speaker's technical specifications from the manufacturer's Web site, or by contacting the manufacturer directly.

The specification you're looking for is the frequency response, which is usually given as a range, e.g., 100Hz – 20kHz (±3dB). This specification tells you whether the speaker is able to play sounds that are very high- or low-pitched, represented by the high and low frequencies. We are concerned with the lowest frequency that each of your main speakers is capable of playing, which is 100Hz in this example, a respectable figure for a typical satellite speaker. Use the worksheets in the appendix to note this number as the crossover for that speaker (not the same as the crossover frequency listed in the speaker's specifications).

# INITIAL SETUP

The frequency response for your subwoofer will usually cover only the very lowest frequencies, since the subwoofer is only designed to play bass materials. A typical frequency response for a subwoofer is 25Hz – 150Hz. In this case, the higher number is most important and should be noted in the worksheet.

The purpose of programming this information into the AVR 144 is to program the receiver's bass management, which determines which speakers the receiver will use to play back the low-frequency (bass) portion of the source program.

If you send the lowest notes to small satellite speakers, you won't hear these notes very well, and you may even damage the speaker by going beyond its capabilities. If you send the highest notes to the special-purpose subwoofer, you may not hear them at all.

With proper bass management, the AVR 144 divides the source signal at a crossover point. All information above the crossover point is played through the satellite speaker (front left/right, center or surround left/right), and all information below the crossover point is played through the subwoofer. This enables each loudspeaker in your system to perform at its best, delivering an enjoyable sound experience.

## Step Two – Measure Speaker Distances

Ideally, all of your speakers were placed in a circle, each at the same distance from the listening position. However, your room may not be ideal, and you may have had to place some speakers a little further away than others. This could affect the overall sound of the receiver, as sounds that are supposed to arrive simultaneously from different speakers blur, due to different arrival times.

Fortunately, the AVR 144 has a delay adjustment that enables the receiver to compensate for real-world speaker placements.

Before you begin making adjustments, measure the distance from each speaker to the listening position, and note it in the worksheets in the appendix. Even if all of your speakers are the same distance from the listening position, you should enter your speaker distances.

## Step Three – Manual Setup Menu

Now you are ready to program these adjustments into the receiver. It's best to sit in the usual listening position and make the room as quiet as possible. Don't worry if you make a mistake; you can always go back and change these settings.

With the receiver and video display turned on, press the OSD Button on the remote. Use the **▼** Button on the remote to move the cursor to the MANUAL SETUP line, and press the Set Button to display the Manual Setup menu. See Figure 33.



Figure 33 – Manual Setup Menu Screen

The Manual Setup menu is the gateway to four submenus: Speaker Size, Speaker X-Over, Delay Adjust and Channel Adjust.

### Speaker Size Menu

Press the Set Button to display the Speaker Size submenu. See Figure 34.



Figure 34 – Speaker Size Menu Screen

The Speaker Size menu lists each of the speaker groups. You will be programming the correct setting for each group, indicating how many speakers are in your system and what their capabilities are, based on the information you obtained in Step One – Determine Speaker Size. Each of the main speaker groups can be set to one of three settings: LARGE, SMALL or NONE. These settings don't refer to the physical size of the speaker, but rather to the size of the frequency range of each speaker. These may or may not turn out to be the same.

If the lower number of the frequency response for your speakers is less than 100Hz, choose the LARGE setting. If this number is 100Hz or greater, choose the SMALL setting. If you don't have a speaker connected to that position, choose NONE.

As you can see, the system requires you to use both speakers in a pair. For example, you can't connect just a front left speaker without a right speaker, or just a right surround (rear) speaker without a left one. However, you can connect only the front speakers, or both front and surround speakers without a center, or the front left/right and center speakers without any surrounds.

# INITIAL SETUP

**LEFT/RIGHT:** This line tells the AVR 144 the capabilities of your front left and right speakers. Use the ◀▶ Buttons to select either SMALL or LARGE for these speakers.

**CENTER:** Move the cursor to the line for the center speaker, and use the ◀▶ Buttons to select a setting for this speaker.

**NOTE:** If the receiver is currently in one of the Logic 7 surround modes, which will be the case the first time you turn on the receiver, you won't be able to set the center speaker to LARGE, due to the requirements of the Logic 7 processor. You may use the SMALL setting instead. As you listen to the receiver, if you find the SMALL setting is not satisfactory, change the surround mode to one of the Dolby Pro Logic II modes (using the Surround Select menu, accessible from the Master Menu), and then you may come back to this menu and change the center speaker to the LARGE setting.

**SURROUND:** Move the cursor to the line for the surround, or rear, speakers, and use the ◀▶ Buttons to select a setting for these two speakers.

**SUBWOOFER:** Move the cursor to the line for the subwoofer, which is programmed a little differently. The subwoofer's "size" setting depends upon how you programmed the front left and right speakers.

- If you set the front speakers to SMALL, the subwoofer setting will be SUB, and you won't be able to change it. All low-frequency information will always be sent to the subwoofer. If you don't have a subwoofer, you may wish to set your front speakers to LARGE so as not to lose this information, but you may need to lower the volume to avoid adverse results.
- If you set the front speakers to LARGE, you may select from three possible settings for the subwoofer.
  - **L/R+LFE:** This setting sends all low-frequency information to the subwoofer, including both information that would normally be played through the front left and right speakers and the special low-frequency effects (LFE) channel information.
  - **LFE:** This setting plays low-frequency information contained in the left and right program channels to the front speakers, and directs only the LFE channel information to the subwoofer.
  - **NONE:** This setting steers all low-frequency information to the front speakers, and no information to the subwoofer output. Use this setting if you have a passive subwoofer, or a powered subwoofer that you connected to the front speaker outputs.

**NOTE:** If you are using a Harman Kardon HKTS speaker system, select the SMALL setting for the LEFT/RIGHT, CENTER and SURROUND lines, and the subwoofer will automatically be set to SUB.

**BASS MGR:** This advanced setting is used if you wish to configure your speakers differently for different sources. For example, you may prefer to set your speakers to LARGE while listening to CDs from your CD player. By changing this setting to INDEPENDENT, you may have different set-

tings for your CD player and your DVD player or other devices. We recommend that you leave this setting at its factory default of GLOBAL until you have more experience with the AVR.

Move the cursor to the BACK TO MANUAL SETUP line and press the Set Button to return to the Manual Setup Menu.

**NOTE:** The Speaker/Channel Indicators on the front panel of the receiver will display the speaker size settings as follows. For each speaker configured as SMALL, a single box will appear in the position for that speaker. For each speaker configured as LARGE, a double box will appear in its position. If a speaker is configured as NONE, no box will appear. The subwoofer will be indicated by a single box, or no box if no subwoofer has been configured. The letters inside the boxes appear when a digital signal is being received that has that channel discretely encoded. The letters flash when the signal is not present, such as when a DVD is paused.

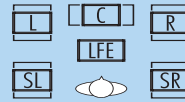


Figure 35 – Speaker/Channel Input Indicators

## Speaker Crossover Menu

On the Manual Setup menu, move the cursor to the SPEAKER X-OVER line and press the Set Button to display the Speaker Crossover menu. See Figure 36.



Figure 36 – Speaker Crossover Menu Screen

Setting the Speaker Crossover menu correctly ensures that your speakers are properly used so that they sound their best. Although you could skip this step the first time you use the receiver, we recommend that you take the few extra minutes to enter the correct crossover settings.

You may select from seven possible settings: 40Hz, 60Hz, 80Hz, 100Hz, 120Hz, 150Hz or 200Hz. Depending upon the frequency response of your speakers which you recorded in Step One – Determine Speaker Size, for each speaker group select the number that matches or is just above the low end of your speaker's frequency response.

The LFE line sets the frequency for a low-pass filter that determines what information is sent to the subwoofer for playback. Since the subwoofer output combines low-frequency information for all channels, in order to make sure that no information is lost due to different speakers having different capabilities, the subwoofer filter should be matched to the highest crossover frequency used for any speaker group.

Looking at each of your three speaker-group settings in this menu, determine which group is set to the highest frequency. Move the cursor to the LFE line, and use the ◀▶ Buttons to select that speaker group. If all three speaker groups have the same setting, you may leave the LFE filter to its factory default of the LEFT/RIGHT speaker group.

Move the cursor to the BACK TO MANUAL SETUP line and press the Set Button to return to the Manual Setup menu.

## Delay Adjust Menu

As explained above in Step Two – Measure Speaker Distances, sometimes the speakers are placed at different distances from the listening position, which can muddy the sound, as sounds are heard earlier or later than desired.

Even if all of your speakers are placed the same distance from the listening position, you should not skip this menu.

On the Manual Setup menu, move the cursor to the DELAY ADJUST line and press the Set Button to display the Delay Adjust menu. See Figure 37.

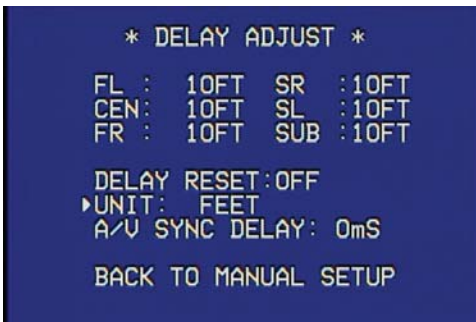


Figure 37 – Delay Adjust Menu Screen

This menu requires you to enter the distance from each speaker to the listening position, which you measured in Step Two – Measure Speaker Distances.

The default unit of measurement is in feet. If you wish to change the unit to meters, move the cursor down to the UNIT line, and use the ◀▶ Buttons to change the unit to METER.

Use the ▲/▼ Buttons to move the cursor to the FL (front left) line; then use the ◀▶ Buttons to change the measurement as needed. Use the ▲/▼ Buttons to move to each speaker in turn – CEN (center), FR (front right), SR (surround right), SL (surround left) and SUB (subwoofer).

**DELAY RESET:** This line is used if you wish to reset all of the speaker delay settings to the factory default of 10 feet (3.0 meters) at once. Use the ◀▶ Buttons to change the setting of OFF to ON. If you change any speaker's setting, this line will automatically revert to OFF. This will also reset the A/V Sync Delay setting to 0mS.

**A/V SYNC DELAY:** This line allows you to compensate for a situation in which one of your source devices, or your video display, introduces a significant amount of video processing that causes the audio and video parts of the signal to get out of sync. This is known as a "lip sync" problem. You may delay the audio for all channels by up to 80 milliseconds to compensate.

**NOTE:** We recommend that you adjust the A/V Sync Delay using the Delay Button on the remote, rather than in this menu, so that you can view the picture while adjusting the audio delay. With the program playing, press the Delay Button, and the A/V SYNC DELAY message will appear on the front panel and in the semi-OSD display. Press the Set Button to display the current delay setting, and use the ◀▶ Buttons to adjust the setting until the synchronization issue is resolved.

Move the cursor to the BACK TO MANUAL SETUP line and press the Set Button to return to the Manual Setup menu, or simply press the OSD Button to exit the menu system.

## Step Four – Output Level Calibration

This is an important step in the configuration process, and should not be skipped.

Many people assume that during a presentation, such as a movie, the surround channels will sound as loud as the front channels. However, this is usually not the case, as directors often steer only ambient or background sounds to the surround channels. For example, during a rainy scene you may only hear rain falling, with the occasional thunderclap, from the surround speakers while the main dialogue is heard from the center speakers. At times, you may not hear any sounds at all from the surround channels.

In order to achieve these effects successfully, it is important that the surround channels be calibrated to sound as loud as the other channels when a test tone is played. Therefore, calibrating the speaker output levels so that all speakers sound equally loud at the listening position is a critical step in the setup process.

By now you should have connected all of your speakers and sources and your video display. You should have turned on the receiver and used the Manual Setup menus to configure each of your speakers.

Sit in the listening position with the remote control, and make sure to eliminate external noises for the few minutes needed to calibrate the output levels.

You may use a handheld SPL meter (available at most electronics stores) set to the C-Weighting, Slow scale, or you may calibrate the levels by ear. Try to adjust the levels so that all channels sound equally loud.

# INITIAL SETUP

If you are using a handheld SPL meter with source material, such as a test disc or another audio selection, play it now and adjust the AVR's master volume control until the *meter* measures 75dB.

If you are using the AVR's internal test tone, then adjust the AVR's master volume to -15dB.

Adjust the levels using either the remote control by itself, or using the full-OSD menu system.

## A. Using the Remote Control With the Test Tone

While sitting in the listening position, press the Test Button on the remote. The test tone will start playing at the front left channel. After a few seconds, it will move to the center channel, then the front right channel, surround right, surround left and finally the subwoofer, displaying the channel name on the front of the receiver and in the semi-OSD display, as well as the current level setting (varies between -10dB and +10dB). Press the ▲/▼ Buttons to adjust the level setting, and the tone will remain at that channel until several seconds after your last adjustment. When you have finished adjusting the levels, press the Test Button again to stop the tone. Measure the levels by ear or using an SPL meter, as described above.

## B. Using the Full-OSD Menu

The full-OSD menu system offers the easiest and most flexible manner of setting output levels. Press the OSD Button to display the Master Menu, and then navigate to the MANUAL SETUP line. Press the Set Button to display the Manual Setup menu, and then navigate to the CHANNEL ADJUST line. Press the Set Button to display the Channel Adjust menu. See Figure 38.



Figure 38 – Channel Adjust Menu Screen

All of the speaker channels will appear at the top of the screen with their current level settings. Any channels that have not been programmed using the Speaker Size menu will display four dashes and will not be accessible.

**CHANNEL RESET:** If you wish to start by resetting all of the levels to their factory defaults of 0dB, navigate to this line and change the setting to ON. The levels will be reset, and this setting will then revert to OFF.

If you are using an external source to set your output levels, simply navigate to each channel and use the ▲/▼ Buttons to adjust the level as desired.

If you would like to set your levels using the AVR 144's internal test tone, you will need to adjust the TEST TONE SEQ and TEST TONE lines as follows.

**TEST TONE SEQ:** When this setting reads AUTO, the test tone will automatically circulate to all channels, pausing for a few moments at each channel and then moving to the next channel several seconds later, as indicated by the blinking cursor. You may adjust the level for any channel when the test tone is paused there by using the ◀▶ Buttons. You may also use the ▲/▼ Buttons at any time to move the cursor to another line, and the test tone will follow the cursor.

When this setting reads MANUAL, the test tone will not move to the next channel until you use the ▲/▼ Buttons to move it.

**TEST TONE:** This line determines whether the test tone is active or not. To begin the process of setting the levels, use the ◀▶ Buttons to change the setting to ON. Any time you manually move the cursor out of the channel listings area of the screen, this setting will automatically change to OFF, ending the test tone.

**NOTE:** Setting the channel levels while one surround mode is active does not necessarily carry over to all other modes. We recommend that after you have set the levels satisfactorily in one mode, you note the results and change to other surround modes. For those modes that don't reflect your level settings, you may either copy the settings you obtained as a short cut, or redo the procedure to determine the correct settings for those surround modes.

## Step Five – Configure Sources

This is the last step in the configuration process.

Press the OSD Button to view the Master Menu. The cursor will be pointing to the INPUT SETUP line, and you need only press the Set Button to display the Input Setup menu. See Figure 39.

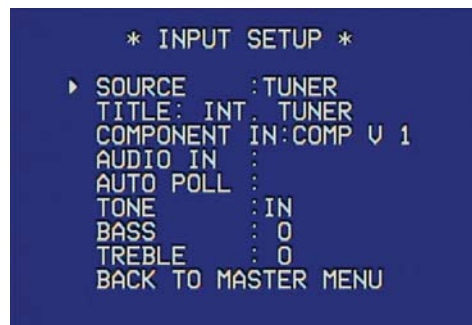


Figure 39 – Input Setup Menu Screen

The first line indicates that the receiver is currently set to the tuner source. In fact, you may hear static if the tuner is set to an unused frequency. You will not be able to make any changes to the tuner, other than selecting a component video input or adjusting the tone controls. It is not recommended that you make either of these changes for the tuner.

# INITIAL SETUP

Press the ◀ Button to view the next source. The sources will be selected in the following order: Tape, 6-Channel Inputs, Video 1, Video 2, Video 3, DVD and CD. Pressing the ▶ Button selects the sources in the reverse order.

For each of these sources, you may adjust the settings below. At a minimum, you should make sure that sources you connected to either of the component video inputs have the correct settings, and that sources you connected to any of the digital audio inputs also display the correct settings. Other settings are optional, and you may adjust them at a later time when you have more experience with the AVR. Refer to the worksheets you filled out during installation as you assign inputs to each source.

**TITLE:** You may change the display name for any source (except the tuner). Not only does this enable you to customize your system; it helps you to select the correct source device even when you have forgotten which physical connections you used.

Move the cursor down to the TITLE line and press the Set Button. A block cursor will blink. See Figure 40.

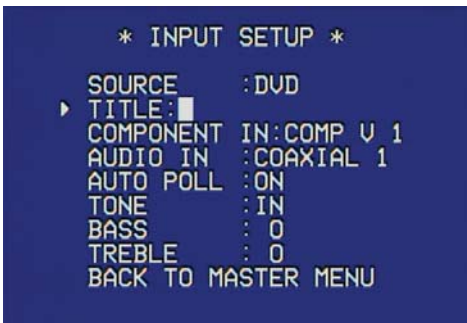


Figure 40 – Retitling a Source Input

Now you may use the ▲/▼ Buttons to scroll through the alphabet in upper and lower case, as well as numbers and a variety of punctuation marks. When you have selected the desired character, press the ▶ Button to move to the next space. You may also press the ▶ Button to leave a blank. Press the Set Button when you have finished spelling out the new display name for the source.

**COMPONENT IN:** If you connected the source to one of the two component video inputs, make sure the correct set of inputs is displayed at this line. If it isn't, move the cursor to this line, and then press the ▶ Button to change the setting.

**AUDIO IN:** By default, the analog audio inputs are assigned to all sources at the factory other than the DVD and Video 2 sources, which default to Coax 1 and Optical 1, respectively. If you used a digital audio connection for the source, you will need to change this setting to assign the correct digital audio input to the source, even if you also connected the analog audio outputs of the source to the receiver. Move the cursor to this line, and press the ◀▶ Buttons until the correct digital input appears.

**AUTO POLL:** The Auto Poll feature is used when both an analog audio and digital audio connection have been made for one source device. If for some reason no digital signal is available, the AVR 144 will switch to the analog inputs for the source. This situation can occur with some cable or satellite television broadcasts, where some channels are broadcast with digital audio and others with analog audio.

For some sources, the Auto Poll feature is unnecessary and may be undesirable. For example, if your DVD player is stopped, you may not want to use the analog audio signal or you may have decided not to connect analog audio. Move the cursor to this line, and press the ◀▶ Buttons until OFF appears, disabling the Auto Poll feature. With Auto Poll turned off, the receiver will only check for a signal at the audio input assigned to the source.

The remaining lines in the Input Setup menu activate the tone controls, and may be skipped at this time. We recommend leaving the tone controls at their factory defaults for most listening, in order to enjoy the sound mix created by your favorite movie and music artists. However, if your room or speakers have unusual characteristics, or simply as a matter of personal preference, see the Tone Controls section on page 33 for more information.

You are now ready to begin enjoying your new receiver!

# OPERATION

Now that you have installed your system components and completed at least a basic configuration of your receiver, you are ready to begin enjoying your home theater system.

## Turning On the AVR 144

Gently press the Master Power Switch until the word OFF is no longer visible. The Power Indicator above the two power switches should light up in amber. This indicates that the AVR is in Standby mode and is ready to be turned on. Normally, you may leave the Master Power Switch in the ON position, even when the receiver is not being used. See Figure 41.

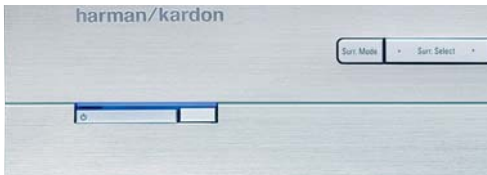


Figure 41 – Power Switches

There are several ways in which the AVR 144 may be turned on:

- Press the Standby/On Switch on the front panel. See Figure 41.
- Press the Source Select Button on the front panel. See Figure 42.



Figure 42 – Source Select Button

- Using the remote, press any one of these buttons: AVR, DVD, CD, TAPE, VID1, VID2, VID3, AM/FM or 6CH. See Figure 43.



Figure 43 – AVR and Input Selectors

**NOTE:** Any time you press one of the remote's Input Selectors (i.e., DVD, CD, TAPE, VID1, VID2 or VID3), the remote will switch modes so that it will only transmit the codes programmed to operate that device. In order to control the receiver, you will need to press the AVR Button to return the remote to AVR mode.

To turn the receiver off, press either the Standby/On Switch on the front panel, or press the AVR Button and the OFF Button on the remote. Unless the receiver will not be used for an extended period of time (for example, if you will be on vacation), it is not necessary to turn off the Master Power Switch. When the Master Power Switch is turned off, any settings you have programmed, including system configuration and preset radio stations, will be preserved for up to four weeks.

## Sleep Timer

You may program the AVR to play for up to 90 minutes and then turn off automatically using the sleep timer.

Press the Sleep Button on the remote, and the time until turn-off will be displayed. Each additional press of the Sleep Button will reduce the time until turn-off by 10 minutes, until the OFF setting is reached, which disables the sleep timer. See Figure 44.



Figure 44 – Sleep Button

When the sleep timer has been set, the front-panel display will automatically dim to half-brightness. If you press any button on the remote or front panel, the display will return to full-brightness. The display will dim again several seconds after your last command.

If you press the Sleep Button after the timer has been set, the remaining time until turn-off will be displayed. You may press the Sleep Button to change the time until turn-off. Pressing and holding the Sleep Button will disable the sleep timer, and the SLEEP OFF message will appear.

## Volume Control

The volume may be adjusted either by turning the knob on the front panel (clockwise to increase volume or counterclockwise to decrease volume), or by pressing the Volume Control Buttons on the remote. See Figure 45. The volume is displayed as a negative number of decibels (dB) below the 0dB reference point, and may be changed in 0.5dB increments. Unlike some volume controls on other products, 0dB is the maximum volume for the AVR 144. Although it's physically possible to turn the volume to a higher level, doing so may damage your hearing and your speakers. For certain more dynamic audio materials, even 0dB may be too high, allowing for damage to equipment.



Figure 45 – Volume Controls



Remember that the AVR 144 is designed to reproduce audio with a minimum amount of distortion. This clarity may lead you to believe that your hearing and the equipment can handle higher volumes. We urge caution with regard to volume levels.

## Mute Function

To temporarily mute all speakers and the headphones, press the Mute Button on the remote. See Figure 46. Any recording in progress will not be affected. The MUTE message will flash in the display as a reminder. To restore normal audio, either press the Mute Button again, or adjust the volume. Turning off the AVR will also end muting.



Figure 46 – Mute Button

## Tone Controls

You may boost or cut either the treble or the bass frequencies by up to 10dB in 2dB increments.

Using the remote, press the Tone Mode Button once. See Figure 47. This will indicate whether the tone controls are in or out of the circuitry. If you wish to return the tone controls to 0, or “flat” response, press the ▲/▼ Buttons until the TONE OUT message appears, which preserves any changes you have made to the bass or treble settings for later use. To reactivate your changes, the tone control must again be set to TONE IN.

With the TONE IN message displayed, press the Tone Mode Button repeatedly to access TREBLE MODE and BASS MODE. Use the ▲/▼ Buttons to change the treble or bass settings, as desired. The display will return to normal a few seconds after your last command.



Figure 47 – Tone Button

You may alternatively adjust the tone controls using the full-OSD menu system. Press the OSD Button on the remote to view the Master Menu. The cursor will be pointing to the INPUT SETUP line; press the Set Button to display that menu. You will be able to view the tone settings. If you wish to make any changes to the TONE, BASS or TREBLE settings, use the arrow keys on the remote to move the cursor to the line you wish to change. Once you have changed the setting using the ◀▶ Buttons, simply move the cursor up or down to a different line; it isn't necessary to press the Set Button to enter the new setting. When you have finished, either wait until the display times out and disappears,

press the OSD Button to clear the display, or move the cursor to the BACK TO MASTER MENU line if you wish to make other changes using the menu system.

**NOTE:** The AVR 144 does not have any conventional balance control. The output level calibration process compensates for any characteristics of your room or speakers, and we recommend that you leave the settings as they are after the speakers have been calibrated. However, you may manually adjust the levels of the left and right channels – decreasing one and increasing the other by the same amount – using the Channel Adjust submenu. This achieves the same effect as a balance control.

## Headphones

Plug the 1/4" plug on a pair of headphones into the headphone jack on the front of the receiver for private listening. See Figure 48. The first time you use the headphones, the DOLBY H:BP message will be displayed, indicating that Dolby Headphone surround processing is in the bypass mode, which delivers a conventional 2-channel signal to the headphones.



Figure 48 – Headphone Jack

Press the Surround Select Button on the front panel, or the Dolby Button on the remote, to switch to Dolby Headphone virtual surround processing, indicated by the DOLBY H:DH message. Dolby Headphone delivers an enhanced sound field that emulates a 5.1-channel speaker system. No other surround modes are available for the headphones.

## Source Selection

Press the front-panel Source Select Button to scroll through the sources. The left side of the button scrolls down the list that appears in the display; the right side scrolls upward. For direct access to the tuner, press the Tuner Band Button, which switches to the last-used band and frequency. See Figure 49. For direct access to any source, press its Input Selector on the remote (see Figure 43).



Figure 49 – Source Select and Tuner Band Buttons

The AVR 144 will switch to the audio and video inputs assigned to that source. If you set the BASS MGR setting in the Speaker X-Over menu to INDEPENDENT, the AVR 144 will change the speaker size configuration to the one you programmed for the source. If you selected a surround mode for the source, the AVR 144 will switch to that mode.

# OPERATION

The source name will appear in the upper line of the front-panel display. If you retitled the source, only the new title will appear. Otherwise, the audio input assigned to the source (analog or one of the digital audio inputs) will also appear. The surround mode will be displayed on the lower line. The same information will also appear on screen in the semi-OSD, unless you have set the semi-OSD to OFF in the System Setup menu (see Advanced Functions section).

## Audio Input Selection

The AVR 144 is programmed at the factory to use the analog audio inputs for each source (except for the DVD and Video 2 sources, which default to Coax 1 and Optical 1). To assign a digital audio input to a source (if you have not done so using the Input Setup menu during Initial Setup), press the Digital Button on the remote. The current audio input selection will flash in the display, and you may press the ▲/▼ Buttons to scroll through the audio inputs. When the desired input appears, press the Set Button to select it. See Figure 50.



Figure 50 – Digital Input Selection

If the Auto Poll feature has been left ON in the Input Setup menu, and if a digital audio input has been assigned to the source, the AVR 144 will first check the digital audio input for a signal. If a signal is present, the AVR 144 will select the digital audio input. If no signal is present, the AVR 144 will switch to the analog audio inputs for the source.

## Video Input Selection

When a source is selected, the AVR 144 switches to a video input as follows:

The COMPONENT IN line of the Input Setup menu indicates which of the two component video inputs on the AVR 144 is assigned to each source. All of the sources listed in the left column of the Source Indicators display on the front panel are assigned to the Component Video 2 inputs by default, and the sources listed in the right column default to the Component Video 1 sources. This list appears in Figure 51.

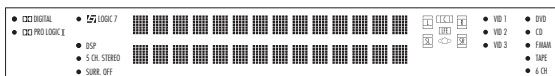


Figure 51 – Front-Panel Input Indicators

You may reassign either component video input to another source, but there is no option to disable the component video inputs for any source. If a signal is present at the component video input assigned to that source, it will be selected. If your device is not using component video, make sure that other devices connected to the component video inputs are turned off.

If no signal is present at the component video input, then the S-video or composite video input for the source will be selected. It is not possible to reassign the S-video or composite video inputs to other sources.

For audio-only sources, such as the tuner or CD inputs, when no component video signal is present, the last-used video source will be selected.

## 6-Channel Direct Inputs

If you wish to hear audio through the 6-Channel Direct Inputs together with video, then connect your multichannel player to the Component Video 1 Inputs, and connect the player's 6-channel analog audio outputs to the 6-Channel Inputs on the AVR. Assign the Component Video 1 input to the 6-Channel Input source. The AVR will automatically select the correct component video and audio inputs when you select this source.

If you need to use composite or S-video for your multichannel player, e.g., if your video display does not have component video inputs, then you will need to use the video inputs for another source. Since the AVR automatically selects the last-used video inputs for audio sources, first select the source you connected the video cables to, and then the 6-Channel Inputs for the audio.

Example: You would like to connect a DVD-Audio player to the AVR 144. You plan on playing a variety of discs using this player, including conventional DVDs and even CDs as well as multichannel discs. When playing DVDs and CDs, it is preferable to use a digital audio connection to obtain the best sound quality and the benefit of any digital surround formats contained on the DVD. However, when playing DVD-Audio discs, you will need to use the 6-channel analog audio connections. In addition, some of these discs contain video materials.

We recommend you connect this player as follows:

- a) Connect the player's coaxial digital audio output to the Coaxial 1 input on the AVR. This input is assigned by default to the DVD source.
- b) Connect the player's component video outputs to the Component Video 1 inputs on the AVR, which are assigned by default to the DVD and 6-Channel Input sources. If your video display doesn't have component video inputs, then connect the player's composite or S-video output to the DVD's corresponding video input.
- c) Connect the player's 6-channel analog audio outputs to the AVR's 6-Channel Inputs.
- d) Program the player's remote control codes into the DVD Input Selector. Note that not all commands will necessarily be available.

When you wish to view a DVD, simply select the DVD source.

When you wish to listen to a DVD-Audio disc and view the menus and other still images on the disc, first select DVD, and then select the 6-/8-Channel Inputs as the source. See Figure 52.



Figure 52 – 6-Channel Input Selector

**NOTE:** The 6-Channel Inputs pass the incoming signals directly to the volume control, without digitizing or processing them. Therefore, you will need to configure bass management settings (i.e., speaker size, delay and output level) on your source device so that they match the settings you programmed using the Manual Setup menu. Consult the owner's guide for your multi-channel player for more information.

## Using the Tuner

The AVR 144's built-in tuner may be selected in one of three ways (see Figure 53):

1. Press the Source Selector Button on the front panel repeatedly until the tuner is selected. The last-used band (AM or FM) will be active.
2. Press the Tuner Band Button (marked AM/FM). Press this button again to switch bands.
3. Press the Tuner Input Selector (marked AM/FM) on the remote. Press this button again to switch bands.



Figure 53 – Tuner Input Selection

Radio stations may be selected in one of four ways (see Figure 54):

1. If you know the frequency number, enter it directly by first pressing the Direct Button on the remote, and then using the Numeric Keys.
2. After you have programmed Preset stations (see below), either enter the Preset number (1 through 30) using the remote or use the front-panel Preset Stations Button to scroll through the list of presets.
3. In Auto tuning mode, with each press of the Tuning Buttons (front-panel or remote) the AVR 144 will scan in the chosen direction until a station with acceptable signal strength is detected. Press the Tuning Button again to stop scanning.
4. In Manual tuning mode, with each press of the Tuning Buttons the AVR 144 will tune the next frequency increment (0.1MHz for FM, or 10kHz for AM) in the selected direction. Press and hold the Tuning Button for faster scanning.



Figure 54 – Tuning a Station

Press the Tuning Mode Button (TUN-M on the remote) to switch between Auto and Manual tuning modes. When an FM station has been tuned, pressing the Tuning Mode Button will switch between stereo and mono tuning, which may improve reception of weaker stations. See Figure 55.



Figure 55 – Tuning Mode

To store a station in one of the 30 presets (see Figure 56):

1. Tune the desired station.
2. Press the Memory Button on the remote.
3. Use the Numeric Keys to enter the desired preset number.



Figure 56 – Storing a Preset Station

## Recording

Two-channel analog audio signals, as well as composite and S-video signals, are normally available at the appropriate recording outputs. Thus, to make a recording, you need only make sure to connect your audio or video recorder to the appropriate output jacks, as described in the Installation section, insert blank media and make sure the recorder is turned on and recording while the source is playing.

### NOTES:

1. Analog audio signals are not converted to digital form, and digital audio signals are not converted to analog audio form.
2. The AVR 144 is not designed to make digital audio recordings. Make sure your source device is connected to one of the AVR 144's analog audio inputs, and connect your recorder to either the Video 1 or Tape analog audio outputs.
3. Component video sources are not available for recording.
4. Please make certain that you are aware of any copyright restrictions on any material you record. Unauthorized duplication of copyrighted materials is prohibited by federal law.

# OPERATION

## Selecting a Surround Mode

Surround mode selection can be as simple or sophisticated as your individual system and tastes. Feel free to experiment with the many available surround modes on the AVR 144, and you may find a few that become your favorites for certain sources or program types. Although more detailed information on surround modes may be found in the Advanced Functions section, it is easy to select any of the modes available at a given time:

To select a surround mode using the front-panel controls, press the Surround Mode Button repeatedly until the desired group of modes is selected: Logic 7, Dolby, DTS, DSP or Stereo. Then press the Surround Select Button repeatedly to select the desired mode within the group. See Figure 57.

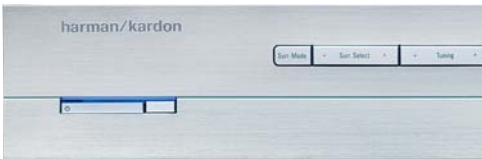


Figure 57 – Select a Surround Mode (Front Panel)

To select a surround mode using the remote control, locate the button dedicated to the desired group of modes: Logic 7, Dolby Sur, DTS Sur, DTS Neo:6, Surr (DSP) or Stereo. Press that button repeatedly to select the desired mode. See Figure 58.



Figure 58 – Select a Surround Mode (Remote)

To select a surround mode using the full-OSD menu system, press the OSD Button to display the Master Menu. Navigate to the SURROUND SELECT line and press the Set Button to view the Surround Select menu. Each of the major surround mode groups is listed here. Select that group to access the MODE setting for selection of an individual mode. As explained in the Advanced Functions section, there are also some additional settings that may be made.

You are now ready to enjoy the best in home theater entertainment, using your AVR 144. As you become more familiar with the receiver, you may wish to explore some of its advanced functions, which are described in the following section.

Much of the AVR 144's performance is handled automatically, with little intervention required on your part. However, the AVR 144 is a sophisticated component, and is capable of being customized to suit your particular system and your tastes. In this section we describe some of the more advanced adjustments available on the AVR 144. You may save this section for later, when you have become more familiar with your receiver.

## Audio Processing and Surround Sound

Audio signals generated by sources are encoded in a variety of formats that can affect not only the quality of the sound but the number of speaker channels and the surround mode. You may also manually select a different surround mode, although for certain types of audio signals, the modes available will be limited in certain ways, as described below.

### Analog Audio Signals

Analog audio signals usually consist of two channels – left and right. The AVR 144 offers three basic options for playback of analog audio:

- 1. Analog Bypass Mode:** In this mode, the 2-channel signal is passed directly to the volume control, without being digitized or undergoing any processing for bass management or surround sound. The requirements for selecting analog bypass mode are:
  - a) The analog audio inputs for the source must be selected. If necessary, press the Digital Button on the remote and use the ▲/▼ Buttons to make the selection.
  - b) The tone controls must be disabled by setting TONE MODE to OUT. Either use the Input Setup menu in the full-OSD system to make this change, or press the Tone Mode Button on the remote and use the ▲/▼ Buttons until the TONE OUT message appears.
  - c) The Surround Off mode must be selected. The easiest way to select the Surround Off mode is to press the Stereo Button on the remote until the Surround Off icon is lit (and the DSP icon is *not* lit) in the front-panel display.
- 2. DSP Surround Off Mode:** The DSP Surround Off mode digitizes the incoming signal and applies the bass management settings, including speaker configuration, delay times and output levels. This mode is desirable when your front speakers are small, limited-range satellites and you are using a subwoofer. Both the DSP and Surround Off icons will be lit when this mode is active. Press the Stereo Button on the remote repeatedly to select this mode.
- 3. Analog Surround Modes:** One of the main benefits of a surround receiver such as the AVR 144 is its ability to process 2-channel audio signals to produce multichannel surround sound in a variety of modes, even when no surround sound has been encoded in the recording. Among the available modes are the Dolby Pro Logic II modes, the Dolby Virtual Speaker modes, the DTS Neo:6 modes, the Logic 7 modes, the Hall and Theater modes and the Stereo modes.

### Digital Audio Signals

Digital audio signals offer the benefit of greater capacity, which allows recording artists to encode center and surround channel information directly into the signal. The result is improved sound quality and startling directionality, since each of these channels is reproduced discretely.

Alternatively, the artist will encode only two channels, but by using a digital signal, the artist has the capacity to increase the sampling rate, which enables him or her to include even more detailed information about the audio signal. High-resolution recordings usually sound extraordinarily distortion-free at all frequencies, but especially at high frequencies.

Multichannel digital recordings usually are found in the 5.1-, 6.1- or 7.1-channel formats. The channels included in a 5.1-channel recording are front left, front right, center, surround left, surround right and LFE. The LFE channel is denoted as “.1” to represent the fact that it is not full-range, being limited to the low frequencies.

6.1-Channel recordings add a single surround back channel, and 7.1-channel recordings add surround back left and surround back right channels to the 5.1-channel configuration. The AVR 144 is unable to play the surround back channels in these recordings, and will use 5.1-channel (or fewer) surround modes.

Digital formats include Dolby Digital 2.0 (two channels only), Dolby Digital 5.1, DTS 5.1, DTS 96/24 and 2-channel PCM modes in 44.1kHz, 48kHz or 96kHz.

When a digital signal is received, the AVR 144 detects the encoding method and the number of channels. The appropriate icon will light in the front panel for Dolby Digital and DTS signals. The number of channels encoded will scroll once across the front-panel display as three numbers, separated by slashes (e.g., “3/2/.1”).

The first number indicates the number of front channels in the signal:

“1” represents a monophonic recording, usually an older program that has been digitally remastered or, more rarely, a modern program for which the artist has selected an effect.

“2” indicates the presence of the left and right channels, but no center channel.

“3” indicates that all three front channels (left, right and center) are present.

The second number indicates whether any surround channels are present:

“0” indicates that no surround information is present.

“1” indicates that a matrixed surround signal is present.

“2” indicates discrete left and right surround channels.

The third number is used for the LFE channel:

“0” indicates no LFE channel.

“.1” indicates that an LFE channel is present.

# ADVANCED FUNCTIONS

**NOTE:** The 6.1-channel signals – Dolby Digital EX and DTS-ES Matrix and Discrete – each include a flag meant to signal the receiver to decode the surround back channel. For Dolby Digital EX materials, the incoming bitstream will be displayed as 3/2/.1 EX-ON. For older discs, the display may show EX-OFF. In either case, since the AVR 144 is not capable of 6.1-channel playback, the AVR will play the materials in Dolby Digital 5.1 mode.

For DTS-ES materials, the incoming bitstream will be displayed as 3/3/.1 ES-ON. Again, the materials will only be played in DTS 5.1 or DTS Neo:6 5-channel mode.

Please refer to Table 4 for more information on which surround modes are available with different bitstreams.

When a PCM signal is received, the PCM message, followed by the sampling rate of the signal (44.1kHz, 48kHz or 96kHz), will scroll once across the front-panel display.

In addition, the Speaker/Channel Input Indicators will indicate the number of channels discretely encoded in the signal by displaying a letter inside that channel's speaker box. See Figure 59. The letters flash when no signal is present, such as when a DVD is paused.

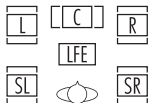


Figure 59 – Speaker/Channel Input Indicators

Even when only two channels – left and right – are present in the signal, the analog surround modes may be used to decode the signal into the remaining channels.

## Surround Modes

As mentioned in the Introduction to Home Theater section, surround mode selection is dependent upon the format of the incoming audio signal, as well as personal taste. There is no harm in experimenting with all of the modes available with any given source material. Table 4 offers a brief description of each mode the AVR 144 is capable of using, and also indicates the types of incoming signals or digital bitstreams the mode may be used with. Additional information about Dolby and DTS modes is available on the companies' Web sites: [www.dolby.com](http://www.dolby.com) and [www.dtsonline.com](http://www.dtsonline.com).

When in doubt, check the jacket of your DVD for more information on which surround modes are available on the disc. Be aware that usually nonessential sections of the disc, such as trailers, extra materials or the disc menu, are only available in Dolby Digital 2.0 (2-channel) or PCM 2-channel mode. If the main title is playing and the letters in the Speaker/Channel Input Indicators are not lit for all speaker locations, look for an audio setup section of the disc's menu. Also, make sure your DVD player's audio output is set to the original bitstream rather than just PCM. Check the DVD player's output setting by stopping play of the disc and checking the DVD player's menu system.

As indicated in Table 4, different surround modes may only be available with certain input signals or bitstream formats. For any incoming signal, only a limited number of surround modes are available. Although there is never a time when all of the AVR 144's surround modes are available, there is usually a wide variety of modes available for a given input.

There are three methods of manually selecting one of the available surround modes:

1. From the front panel, press the Surround Mode Button until the desired mode group (Dolby, DTS, DSP, Stereo, Logic 7) is selected, and the last-used mode from that group will be activated. Then press the Surround Select Button repeatedly to scroll through the modes available within that group. See Figure 57.
2. Using the remote, press the button for the desired mode group (see Figure 58):
  - Dolby Surr for Dolby modes
  - DTS Sur for DTS Digital modes
  - DTS Neo:6 for the DTS Neo:6 modes
  - Logic 7 for the Logic 7 modes
  - Stereo for the Stereo or Surround Off modes
  - Surr for the DSP Surround modes (Hall 1, Hall 2, Theater)Press the mode button repeatedly to scroll through the modes available within that group.
3. The full-OSD menu system allows access to submenus for each of the mode groups through the Surround Select menu. See Figure 60.



Figure 60 – Surround Select Menu Screen

Navigate to the line for the desired surround mode group, and press the Set Button to access the submenu for that group. In most cases, the submenu consists of only two lines:

1. A MODE line, which displays the currently selected mode. Use the ◀▶ Buttons to scroll through the available modes.
2. A BACK TO SURROUND SELECT line, which may be used to exit the submenu.

The Dolby Surround submenu adds some advanced settings.

# ADVANCED FUNCTIONS

## Dolby Surround Settings

In addition to the MODE line, the DOLBY SURROUND submenu includes three settings that are active only when the Dolby Pro Logic II Music mode has been selected. See Figure 61.

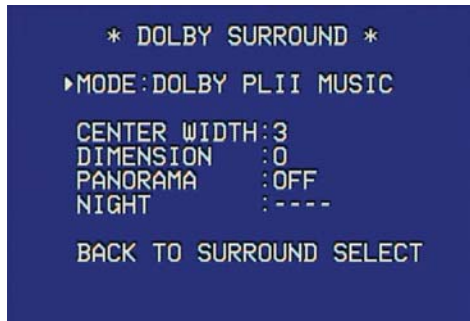


Figure 61 – Dolby Surround Menu Screen

**CENTER WIDTH:** This setting affects how vocals sound through the three front speakers. A higher number (up to 7) focuses the vocal information tightly on the center channel. Lower numbers broaden the vocal soundstage across the three speakers.

**DIMENSION:** This setting affects the depth of the surround presentation, allowing you to “move” the sound toward the front or rear of the room. The setting of “0” is a neutral default. Setting “F-3” moves the sound mostly toward the front of the room, while setting “R-3” moves the sound mostly toward the rear.

**PANORAMA:** With the Panorama mode turned ON, some of the sound from the front speakers is moved to the surround speakers, creating an enveloping “wraparound” type of effect.

**NIGHT MODE:** Night mode is available with some Dolby Digital programs, if it has been encoded in the material. It compresses the peak sound levels, maintaining the intelligibility of the dialogue and quieter passages, while reducing the loudness of special effects and louder passages to avoid disturbing others. Three levels of compression are available:

**OFF:** At this setting, there is no compression, as the Night mode is deactivated.

**MID:** A mild compression is applied.

**MAX:** More compression is applied.

We suggest that you experiment with the modes to find a setting that meets your needs.

The Night mode may also be adjusted without using the full-OSD menu system. With a Dolby Digital program encoded with Night mode playing, press the Night Button on the remote. Each press of the button will cycle through the three settings, with the selected setting being displayed on the front panel and in the semi-OSD display.

**UPSAMPLING:** The last line of the Surround Select menu activates upsampling, only available with the Dolby Pro Logic II Movie, Dolby Pro Logic II Music and Dolby Pro Logic modes. Normally set to OFF, upsampling, when activated, processes digital sources at a higher resolution for improved sound quality. This feature can be useful to eliminate distortion in some low-resolution sources.

## Default Modes

During initial use or after a processor reset, the AVR 144 will default to the Logic 7 Music mode for all analog and PCM audio inputs. Subsequently, when a source input is selected and an analog or PCM signal is received, the AVR will switch to the last surround mode used for that source input/incoming signal combination.

Whenever a multichannel Dolby Digital or DTS signal is detected, the AVR 144 will automatically switch to that mode, unless the DEFAULT SURR MODE setting in the System Setup menu has been changed to OFF. You may observe that other surround modes are available for use with the multichannel digital bitstreams. If you would prefer the AVR 144 to use one of those alternate modes any time the same digital signal is detected, then select that mode while the multichannel bitstream is present, and then change the DEFAULT SURR MODE setting in the System Setup menu to OFF.

Table 4 – Surround Modes

Surround Mode	Description	Incoming Bitstream or Signal
Dolby Digital	Provides up to five separate main audio channels and a dedicated low-frequency effects (LFE) channel. May be encoded for Night mode, which allows the user to apply a compression setting that maintains intelligibility of softer passages while reducing the loudness of dynamic passages to avoid disturbing others.	<ul style="list-style-type: none"> <li>• Dolby Digital 1/0/.0 or .1, 2/0/.0 or .1, 3/0/.0 or .1, 2/1/.0 or .1, 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• Dolby Digital EX (played as 5.1)</li> </ul>
Dolby Digital Stereo	Delivers a 2-channel downmix of Dolby Digital materials.	<ul style="list-style-type: none"> <li>• Dolby Digital 1/0/.0 or .1, 2/0/.0 or .1, 3/0/.0 or .1, 2/1/.0 or .1, 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• Dolby Digital EX</li> </ul>

# ADVANCED FUNCTIONS

Surround Mode	Description	Incoming Bitstream or Signal
Dolby Pro Logic II	Analog decoder that derives five full-range, discrete main audio channels from matrix surround-encoded or 2-channel analog sources. Four variants are available.	See below.
Dolby Pro Logic II Movie	Variant of Dolby Pro Logic II that is optimized for movie and television programs.	<ul style="list-style-type: none"> <li>• Dolby Digital 2.0 or 2.1</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Dolby Pro Logic II Music	Variant of Dolby Pro Logic II that is optimized for music selections. Allows adjustment of sound field presentation in three dimensions: <ul style="list-style-type: none"> <li>• Center Width (adjusts width of vocal soundstage)</li> <li>• Dimension (adjusts depth of soundstage)</li> <li>• Panorama (adjusts wraparound surround effect)</li> </ul>	<ul style="list-style-type: none"> <li>• Dolby Digital 2.0 or 2.1</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Dolby Pro Logic II Game	Variant of Dolby Pro Logic II that emphasizes use of the surround channels and subwoofer for total immersion in the video gaming experience.	<ul style="list-style-type: none"> <li>• Dolby Digital 2.0 or 2.1</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Dolby Pro Logic	Original version of Dolby Pro Logic that steered a mono signal containing information below 7kHz to the surround channels.	<ul style="list-style-type: none"> <li>• Dolby Digital 2.0 or 2.1</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Dolby Virtual Speaker	Simulates 5.1 channels when fewer speakers are present, or a more enveloping sound field is desired.	See below.
Dolby Virtual Speaker Reference	When fewer than five main speakers are present, the Reference mode virtualizes the missing speakers with accurate localization. Select from two- or three-speaker mode, depending on how many physical speakers are in your system.	<ul style="list-style-type: none"> <li>• Dolby Digital (uses only two-speaker mode when signal does not contain center channel information)</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
Dolby Virtual Speaker Wide	Wide mode may be used with two, three, four or five main speakers to widen the front soundstage by virtualizing the locations of the left and right speakers.	<ul style="list-style-type: none"> <li>• Dolby Digital (number of channels available varies by number of channels in signal)</li> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
DTS Digital	Using a different encoding/decoding method than Dolby Digital, it also provides up to 5 discrete main channels, plus an LFE channel.	<ul style="list-style-type: none"> <li>• DTS 1/0/.0 or .1, 2/0/.0 or .1, 3/0/.0 or .1, 3/1/.0 or .1, 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• DTS-ES Matrix (played as 5.1)</li> <li>• DTS-ES Discrete (played as 5.1)</li> </ul>
DTS Stereo	Delivers a 2-channel downmix of DTS Digital materials, or presents a matrix-encoded surround presentation.	<ul style="list-style-type: none"> <li>• DTS 1/0/.0 or .1, 2/0/.0 or .1, 3/0/.0 or .1, 3/1/.0 or .1, 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• DTS 96/24</li> <li>• DTS-ES Matrix</li> <li>• DTS-ES Discrete</li> </ul>



# ADVANCED FUNCTIONS

Surround Mode	Description	Incoming Bitstream or Signal
DTS Neo:6	DTS Neo:6 analog processing is available with DTS and DTS 96/24 signals and 2-channel analog or PCM signals to create a 3- or 5-channel presentation.	See below.
DTS Neo:6 Cinema	Depending on the number of speakers in your system, select 3- or 5-channel modes, enhanced for movie or video presentations.	<ul style="list-style-type: none"> <li>• DTS 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• DTS 96/24</li> <li>• Analog (2-channel)</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
DTS Neo:6 Music	Available only in 5-channel mode, creates a surround presentation suitable for music recordings.	<ul style="list-style-type: none"> <li>• DTS 2/2/.0 or .1, 3/2/.0 or .1</li> <li>• DTS 96/24</li> <li>• Analog (2-channel)</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
Logic 7	Exclusive to Harman Kardon, Logic 7 enhances 2-channel recordings by deriving separate information for the surround back channels. This provides more accurate placement of sound, improves panning and expands the sound field, even when used with 5.1-channel systems. Logic 7 uses 96kHz processing.	See below.
Logic 7 Cinema	Especially suited to 2-channel sources containing Dolby Surround or matrix encoding, Logic 7 Cinema mode increases center channel intelligibility.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Logic 7 Music	The AVR 144 is programmed at the factory to default to this mode for 2-channel signals. Logic 7 Music mode is well suited to conventional 2-channel music recordings.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Logic 7 Enhance	Logic 7 Enhance circulates low frequencies in the 40Hz – 120Hz range to the main speakers for less localized bass performance than would be achieved solely with a subwoofer. Enhance mode is best used with music recordings.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Hall 1	Hall 1 is a DSP (digital signal processor) mode that simulates a small concert hall.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
Hall 2	Simulates a medium-sized concert hall.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
Theater	Simulates a live-performance theater.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
5-Channel Stereo	Useful for parties, the left- and right-channel information is played through both the front and surround speakers on each side, while the center speaker plays a summed mono mix.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz or 48kHz)</li> </ul>
DSP Surround Off	Turns off all surround processing and plays a pure 2-channel signal. The signal is digitized and bass management settings are applied, making it appropriate when a subwoofer is used.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> <li>• PCM (44.1kHz, 48kHz, 96kHz)</li> </ul>
Surround Off (Analog Bypass)	Maintains an analog input signal in that form, bypassing all digital processing (i.e., surround and bass management). Requires TONE OUT setting.	<ul style="list-style-type: none"> <li>• Analog (2-channel)</li> <li>• Tuner</li> </ul>

# ADVANCED FUNCTIONS

## System Settings

The AVR 144 offers several system settings that allow you to make the receiver easier to use rather than directly affecting performance. Most of these settings may be accessed from the SYSTEM SETUP menu, which is selected by pressing the OSD Button and navigating to the SYSTEM SETUP line of the MASTER MENU. Press the Set Button to display the submenu. See Figure 62.



Figure 62 – System Setup Menu Screen

**VFD FADE TIME OUT:** Some people find the brightness of the AVR's front-panel display distracting during movies or listening sessions. It's possible to dim the front-panel display completely using the Dim function (see below). Alternatively, you may set the display to remain dark most of the time, lighting up only when a button is pressed or a remote command is received. This setting allows you to turn on this feature and program the amount of time the display remains lit before fading to dark.

Select a time-out period of between 3 and 10 seconds, or select OFF if you prefer to leave the displays either on or dimmed at all times.

**VOLUME DEFAULT and DEFAULT VOL SET:** These two settings are used together to program a volume level the AVR will always switch to when turned on. This feature avoids overtaxing the system in case the last user turned the volume very high.

Press the OSD Button to remove the display from the screen so that you may adjust the volume to a desired level while a source is playing. Make a note of the number that appears in the display, and return to the SYSTEM SETUP menu. At the DEFAULT VOL SET line, select the desired volume setting, and activate the feature by setting VOLUME DEFAULT to ON.

**NOTE:** Although volume is normally displayed in 0.5dB increments, the default volume setting only allows whole numbers.

**SEMI OSD TIME OUT:** At this line, you may program the amount of time (2 to 5 seconds) the two-line semi-OSD on-screen messages remain visible, or you may deactivate the semi-OSD display altogether if you find it distracting. The same messages will continue to appear on the front panel of the receiver.

**FULL OSD TIME OUT:** At this line, you may program the amount of time (20, 30, 40 or 50 seconds) the full-OSD menus remain visible on screen. The full-OSD system may not be deactivated.

**DEFAULT SURR MODE:** This setting determines how the AVR 144 will handle Dolby Digital and DTS sources. For the purposes of this setting, the "default surround mode" means the mode encoded in the program, such as Dolby Digital 5.1. With this setting ON, the receiver will always use the default surround mode in the program. When this setting is changed to OFF, the receiver will use the surround mode you selected the last time this type of audio stream was detected.

For an example, the Default Surround Mode setting can be beneficial when used with Dolby Digital 2.0 programs, such as the ones broadcast on many channels of some cable and satellite television systems. If you would prefer to play these programs in the Dolby Pro Logic II Movie surround mode, then set DEFAULT SURR MODE to OFF, and select your desired surround mode the first time a Dolby Digital 2.0 program is played. Dolby Digital 5.1 programs will still be played in 5.1-channel mode.

**NOTE:** For PCM and analog sources, the factory default surround mode is Logic 7 Music. In general, the receiver will use the surround mode selected the last time that type of signal was received.

**OSD BACKGROUND:** This setting allows you to choose between a blue or black background for the full-OSD menus.

**NOTE:** It isn't possible to view video sources while the full-OSD menus are displayed.

## Dim Function

Some people find the front-panel messages distracting and would prefer to dim them or turn them off altogether.

To dim the display, press the Dim Button on the remote. Each button press will cycle through the three settings of:

**VFD FULL:** Normal brightness

**VFD HALF:** Display is dimmed but still visible; the light inside the volume knob goes dark

**VFD OFF:** Display goes completely dark except for Power Indicator to remind you that the receiver is turned on

## Advanced Remote Control Functions

The AVR 144 remote control not only operates the AVR 144, but it also serves as a universal remote that may be programmed to operate many of your other home theater components, as described in the Installation section. Each time you select one of your other components, the AVR remote switches to the control functions for that component. Since many buttons will have unique functions for each component, you may wish to refer to the Function List (Table A8) in the Appendix for assistance in operating your other components. The function of each button will not necessarily correspond to the label printed on the button.

# ADVANCED FUNCTIONS

## Punch-Through Programming

The AVR 144 remote allows you to select one component for the remote to operate, while simultaneously setting certain groups of controls to operate another component. For example, while using the AVR to control surround modes and other audio functions, you may wish to operate the transport controls of your DVD player. Or while using the remote to control video functions on your TV, you may wish to use your cable box to change channels and the AVR to control the volume.

All of this is possible using punch-through programming.

**NOTE:** It is not necessary to program the remote to control your DVD player's transport controls while the AVR is in use, as the remote is preprogrammed at the factory with this function.

To program punch-through control while operating any device:

1. Simultaneously press and hold the Input Selector (or AVR selector) for the main device the remote will be operating and the Mute Button until the LED flashes and the remote enters program mode.
2. Select the type of punch-through programming.
  - a) To program volume-control punch-through, press the Volume Up Button.
  - b) To program channel-control punch-through, press the Volume Down Button.
  - c) To program transport-control punch-through, press the Play Button.
3. Press the Input Selector (or AVR selector) for the device whose volume, channel or transport controls you would like to be active while operating the device you selected in the first step. The LED will flash green to confirm the programming.

For example, if you wish to watch your TV (programmed into the Video 3 Button) while changing channels using your cable box (Video 2), you would first press the Video 3 and Mute Buttons until the LED flashed. You would then press the Volume Down Button, followed by the Video 2 Button.

To undo punch-through programming, follow the same steps as above, but press the same Input (or AVR) Selector in steps 1 and 3.

## Macros

Macros are used to program sequences of up to nineteen commands that are executed with a single button press. Macros are well-suited for power on and off commands, or to send out a favorite multi-digit channel number with one button press, or to have the ability to send out a code sequence to control another device while the remote is operating one device but with more flexibility than the built-in punch-through controls.

Some commands may not be programmed into macros: Mute, Dim, Channel Up/Down, any of the surround mode commands.

**NOTE:** Use caution when programming complicated macros. It isn't possible to program a pause or delay before sending commands after Power On, and the component may not be ready to respond to commands instantaneously after powering on.

To program, or "record" a macro, follow these steps:

1. Simultaneously press one of the four Macro Buttons or the Power On Button and the Mute Button at the same time to enter program mode.
2. Press the Input (or AVR) Selector for each device before you enter commands to be transmitted to that device. This step counts as one of the 19 commands allowed for each macro.
3. For the Power On command, do not press the Power On Button. Press the Mute Button instead.
4. Press the Power Off Button to program the Power Off command.
5. Press the Sleep Button to end the programming process.

It isn't possible to "edit" a command within a macro. However, you may erase the macro as follows:

1. Simultaneously press and hold the Mute Button and the Macro Button containing the macro until the LED flashes.
2. Press the Surround Button to erase the macro.

## Resetting the Remote

To reset the remote to its factory defaults, enter Program mode by simultaneously pressing and holding any Input Selector and the Mute Button. When the LED flashes, enter the code "333". When the LED goes out, the remote will have been fully reset.

## Processor Reset

If you wish to fully reset the AVR 144 to its factory defaults, or if it behaves erratically after a power surge, first turn the Master Power Switch off and unplug the AC Power Cord for at least three minutes. Plug the cord back in and turn the receiver back on. If this doesn't help, you may want to try a system reset.

**NOTE:** A system reset erases all user configurations, including speaker and level settings and tuner presets. After a reset, you will need to reenter all of these settings.

Place the receiver in Standby mode by pressing the Standby/On Switch so that the Power Indicator turns amber. Press and hold the front-panel Surround Mode and Surround Select Buttons simultaneously for at least five seconds until the RESET message appears in the display.

If the receiver still does not function correctly after a processor reset, contact an authorized Harman Kardon service center for assistance. Authorized service centers may be located by visiting our Web site at [www.harmankardon.com](http://www.harmankardon.com).

## Memory

If the AVR 144 is unplugged or experiences a power outage, it will retain user settings for up to four weeks.

# TROUBLESHOOTING GUIDE

SYMPTOM	CAUSE	SOLUTION
Unit does not function when Main Power Switch is pushed	<ul style="list-style-type: none"> <li>• No AC Power</li> </ul>	<ul style="list-style-type: none"> <li>• Make certain AC power cord is plugged into a live outlet</li> <li>• Check to see whether outlet is switch-controlled</li> </ul>
Display lights, but no sound or picture	<ul style="list-style-type: none"> <li>• Intermittent input connections</li> <li>• <b>Mute</b> is on</li> <li>• Volume control is down</li> </ul>	<ul style="list-style-type: none"> <li>• Make certain that all input and speaker connections are secure</li> <li>• Press <b>Mute Button</b></li> <li>• Turn up volume control</li> </ul>
No sound from any speaker; light around power switch is red	<ul style="list-style-type: none"> <li>• Amplifier is in protection mode due to possible short</li> <li>• Amplifier is in protection mode due to internal problems</li> </ul>	<ul style="list-style-type: none"> <li>• Check speaker wire connections for shorts at receiver and speaker ends</li> <li>• Contact your local Harman Kardon service center</li> </ul>
No sound from surround or center speakers	<ul style="list-style-type: none"> <li>• Incorrect surround mode</li> <li>• Input is monaural</li> <li>• Incorrect configuration</li> <li>• Stereo or Mono program material</li> </ul>	<ul style="list-style-type: none"> <li>• Select a mode other than Stereo</li> <li>• There is no surround information from mono sources</li> <li>• Check speaker mode configuration</li> <li>• The surround decoder may not create center- or rear-channel information from nonencoded programs</li> </ul>
Unit does not respond to remote commands	<ul style="list-style-type: none"> <li>• Weak batteries in remote</li> <li>• Wrong device selected</li> <li>• Remote sensor is obscured</li> </ul>	<ul style="list-style-type: none"> <li>• Change remote batteries</li> <li>• Press the AVR selector</li> <li>• Make certain front panel sensor is visible to remote or connect an optional remote sensor</li> </ul>
Intermittent buzzing in tuner	<ul style="list-style-type: none"> <li>• Local interference</li> </ul>	<ul style="list-style-type: none"> <li>• Move unit or antenna away from computers, fluorescent lights, motors or other electrical appliances</li> </ul>
Letters flash in the channel indicator display and digital audio stops	<ul style="list-style-type: none"> <li>• Digital audio feed paused</li> </ul>	<ul style="list-style-type: none"> <li>• Resume play for DVD</li> <li>• Check that Digital Input is selected</li> </ul>

In addition to the items shown above, additional information on troubleshooting possible problems with your AVR 144, or installation-related issues, may be found in the list of "Frequently Asked Questions" which is located in the Product Support section of our Web site at [www.harmankardon.com](http://www.harmankardon.com).

# AVR 144 TECHNICAL SPECIFICATIONS

## Audio Section

Stereo Mode  
 Continuous Average Power (FTC)  
 40 Watts per channel, 20Hz–20kHz,  
 @ <0.07% THD, both channels driven into 8 ohms

### Five-Channel Surround Modes

#### Power per Individual Channel

Front L&R channels:  
 30 Watts per channel  
 @ <0.07% THD, 20Hz–20kHz into 8 ohms  
 Center channel:  
 30 Watts @ <0.07% THD, 20Hz–20kHz into 8 ohms  
 Surround (L & R Side) channels:  
 30 Watts per channel  
 @ <0.07% THD, 20Hz–20kHz into 8 ohms

Input Sensitivity/Impedance  
 Linear (High-Level) 200mV/47k ohms

Signal-to-Noise Ratio (IHF-A) 100dB

### Surround System Adjacent Channel Separation

Pro Logic I/II 40dB  
 Dolby Digital (AC-3) 55dB  
 DTS 55dB

Frequency Response  
 @ 1W (+0dB, -3dB) 10Hz –130kHz

High Instantaneous  
 Current Capability (HCC) ±25 Amps

Transient Intermodulation  
 Distortion (TIM) Unmeasurable

Slew Rate 40V/μsec

## FM Tuner Section

Frequency Range 87.5–108.0MHz  
 Usable Sensitivity IHF 1.3μV/13.2dBf  
 Signal-to-Noise Ratio Mono/Stereo 70/68dB  
 Distortion Mono/Stereo 0.2/0.3%  
 Stereo Separation 40dB @ 1kHz  
 Selectivity ±400kHz, 70dB  
 Image Rejection 80dB  
 IF Rejection 90dB

## AM Tuner Section

Frequency Range 520–1720kHz  
 Signal-to-Noise Ratio 45dB  
 Usable Sensitivity Loop 500μV  
 Distortion 1kHz, 50% Mod 0.8%  
 Selectivity ±10kHz, 30dB

## Video Section

Television Format NTSC  
 Input Level/Impedance 1Vp-p/75 ohms  
 Output Level/Impedance 1Vp-p/75 ohms  
 Video Frequency Response (Composite and S-Video) 10Hz–8MHz (-3dB)  
 Video Frequency Response (Component Video) 10Hz–100MHz (-3dB)

## General

Power Requirement AC 120V/60Hz  
 Power Consumption 65W idle, 540W maximum  
 (5 channels driven)

Dimensions	(Product)	(Shipping)
Width	17-5/16 inches (440mm)	21-7/8 inches (555mm)
Height	6-1/2 inches (165mm)	10-1/2 inches (266mm)
Depth	15 inches (382mm)	18-5/16 inches (465mm)

	(Product)	(Shipping)
Weight	21.12 lb (9.6kg)	26 lb (11.8kg)

Depth measurement includes knobs, buttons and terminal connections.

Height measurement includes feet and chassis.

All features and specifications are subject to change without notice.

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"DTS," "DTS Surround," "DTS-ES|Neo:6" are registered trademarks of DTS, Inc. "96/24" is a trademark, of DTS, Inc.

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SACD is a trademark of Sony Corporation.

Blu-ray Disc is a trademark of the Blu-ray Disc Association.

HD-DVD is a trademark of the DVD Format/Logo Licensing Corporation (DVD FLLC).

TiVo is a registered trademark of TiVo Inc.

Please register your product on our Web site at [www.harmankardon.com](http://www.harmankardon.com). Note: You'll need the product's serial number. At the same time, you can choose to be notified about our new products and/or special promotions.

# APPENDIX

## Appendix – Default Settings, Worksheets, Remote Product Codes

**Table A1 – Source Input Setting Defaults**

Source	DVD	Video 1	Video 2	Video 3	CD	Tape	Tuner	6-Channel
Title							INT. TUNER	
Component Video Input	Comp V 1	Comp V 2	Comp V 2	Comp V 2	Comp V 1	Comp V 1	Comp V 1	Comp V 1
Audio Input	Coax 1	Analog	Optical 1	Analog	Analog	Analog	Tuner	6-Channel
Auto Poll	On	On	On	On	On	On	---	---
Surround Mode*	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music	Logic 7 5CH Music

\*The default shown is the preferred surround mode for PCM and Analog audio sources.

**Table A2 – Speaker/Channel Setting Defaults**

Source	DVD	Video 1	Video 2	Video 3	CD	Tape	Tuner	6-Channel
Bass Manager: Global								
Left/Right Speaker Size	Small	Small	Small	Small	Small	Small	Small	Large
Center Speaker Size	Small	Small	Small	Small	Small	Small	Small	Large
Surround Speaker Size	Small	Small	Small	Small	Small	Small	Small	Small
Subwoofer	Sub	Sub	Sub	Sub	Sub	Sub	Sub	Sub
Left/Right Speaker Crossover	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz
Center Speaker Crossover	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz
Surround Speaker Crossover	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz	100Hz
Subwoofer Crossover	Left/Right	Left/Right	Left/Right	Left/Right	Left/Right	Left/Right	Left/Right	Left/Right

**Table A3 – Delay Setting Defaults**

Speaker Position	Distance From Speaker to Listening Position	Your Delay Settings
Front Left	10 feet	
Center	10 feet	
Front Right	10 feet	
Surround Right	10 feet	
Surround Left	10 feet	
Subwoofer	10 feet	
AV Sync Delay	0mS	

**Table A4 – Source Input Settings**

Source	DVD	Video 1	Video 2	Video 3	CD	Tape	Tuner	6-Channel**
Title							INT. TUNER	
Video Input								
Component Video Input								
Audio Input							Tuner	6-Channel
Auto Poll							---	---
Surround Mode								

**Table A5 – Speaker/Channel Settings**

Source	DVD	Video 1	Video 2	Video 3	CD	Tape	Tuner	6-Channel
Bass Manager: Global/Independent								N/A
Left/Right Speaker Size								N/A
Center Speaker Size								N/A
Surround Speaker Size								N/A
Subwoofer								N/A
Left/Right Speaker Crossover								N/A
Center Speaker Crossover								N/A
Surround Speaker Crossover								N/A
Subwoofer Crossover								N/A
Left/Right Channel Level***								
Center Channel Level***								
Surround Channel Level***								
Subwoofer Channel Level***								

\*\*The 6-Channel Inputs are "direct" inputs, meaning their signals are passed directly to the volume control without any bass management processing. Thus, the speaker sizes are always full range, and it isn't possible to adjust speaker size or crossover.

\*\*\*Note: Channel levels vary by surround mode rather than source input.

# APPENDIX

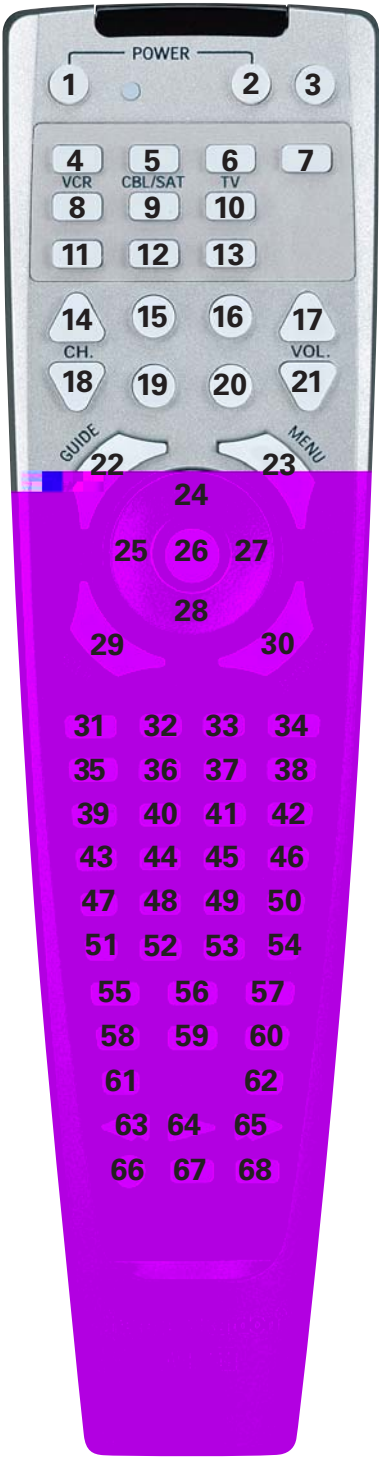
**Table A6 – Remote Control Codes**

Source Input	Product Type (circle one)	Remote Control Code
Video 1	VCR, PVR	
Video 2	Cable, Satellite	
Video 3	TV	
DVD	DVD	
CD	CD, CDR	
Tape	Cassette	

**Table A7 – System Settings**

Feature	Default Setting	Your Setting
VFD Fade Time-Out	Off	
Volume Default	Off	
Default Vol Set	-25dB	
Semi-OSD Time-Out	5 Seconds	
Full-OSD Time-Out	20 Seconds	
Default Surr Mode	On	
OSD Background	Blue	





Refer to the numbered buttons in Figure 63 when using the Function List.

Figure 63 – Remote Control Function List Reference

# APPENDIX

**Table A8 – Remote Control Function List**

No.	Button Name	AVR Function	DVD	CD/CD-R	Tape	VCR (VID1)	TiVo (VID1)	CBL (VID2)	SAT (VID2)	TV (VID3)
1	Power On	Power On	Power On	Power On		Power On	Power On/Off	Power On	Power On	Power On
2	Power Off	Power Off	Power Off	Power Off		Power Off	TV Power	Power Off	Power Off	Power Off
3	Mute	Mute	Mute	Mute	Mute	Mute	Mute	Mute	Mute	Mute
4	AVR	AVR Select	AVR Select	AVR Select	AVR Select	AVR Select	AVR Select	AVR Select	AVR Select	AVR Select
5	DVD	DVD Input Select	DVD Select	DVD Select	DVD Select	DVD Select	DVD Select	DVD Select	DVD Select	DVD Select
6	CD	CD Input Select	CD Select	CD Select	CD Select	CD Select	CD Select	CD Select	CD Select	CD Select
7	Tape	Tape Input Select	Tape Select	Tape Select	Tape Select	Tape Select	Tape Select	Tape Select	Tape Select	Tape Select
8	VID 1 (VCR)	Video 1 Select	VCR Select	VCR Select	VCR Select	VCR Select	VCR Select	VCR Select	VCR Select	VCR Select
9	VID 2 (CBL/SAT)	Video 2 Select	CBL/SAT Select	CBL/SAT Select	CBL/SAT Select	CBL/SAT Select	CBL/SAT Select	CBL Select	SAT Select	CBL/SAT Select
10	VID 3 (TV)	Video 3 Select	TV Select	TV Select	TV Select	TV Select	TV Select	TV Select	TV Select	TV Select
11	DIM	Dimmer								
12	AM/FM	Tuner Select	Tuner Select	Tuner Select	Tuner Select	Tuner Select	Tuner Select	Tuner Select	Tuner Select	Tuner Select
13	6CH	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select	6/8 Ch. Input Select
14	Sleep/CH+	Sleep	Audio			Channel +	Channel +	Channel +	Channel +	Channel +
15	Test	Test Tone								
16	TV		TV/DVD or V. OFF	Input Select		TV/VCR	TV Input	TV/CBL	TV/SAT	TV/VCR
17	Vol Up	Volume Up	Volume Up	Volume Up		Volume Up	Volume Up	Volume Up	Volume Up	Volume Up
18	Surr/CH-	DSP Surround Mode Select	Disc Menu or Title	CDR Select		Channel -	Channel -	Channel -	Channel -	Channel -
19	OSD	OSD		Program		OSD	Live TV	OSD	OSD	OSD
20	Blank		HD Mode							
21	Vol Down	Volume Down	Volume Down	Volume Down		Volume Down	Volume Down	Volume Down	Volume Down	Volume Down
22	CH./Guide	Channel Trim	Title or Disc Menu	Continuous Play			Guide	Info/Guide	Info/Guide	
23	Speaker/Menu	Speaker Setup	Menu or Setup	Intro Scan		Menu	Menu	Menu	Menu	Menu
24	▲	Move/Adjust Up	Up			Up	Up	Up	Up	Up
25	◀	Move/Adjust Left	Left			Left	Left	Left	Left	Left
26	Set	Set	Enter			Enter	Select	Enter	Enter	Enter
27	▶	Move/Adjust Right	Right			Right	Right	Right	Right	Right
28	▼	Move/Adjust Down	Down			Down	Down	Down	Down	Down
29	Digital/Exit	Digital Input Select	Open/Close				Return/Exit			
30	Delay/Prev. Ch.	Delay Adjust	Return or Status	Open/Close				Prev Channel	Prev Channel	Prev Channel
31	1	1	1	1		1	1	1	1	1
32	2	2	2	2		2	2	2	2	2
33	3	3	3	3		3	3	3	3	3
34	4	4	4	4		4	4	4	4	4
35	5	5	5	5		5	5	5	5	5
36	6	6	6	6		6	6	6	6	6
37	7	7	7	7		7	7	7	7	7
38	8	8	8	8		8	8	8	8	8
39	Tun-M	Tuning Mode	Chapter+ or Zoom	Repeat						
40	9	9	9	9		9	9	9	9	9
41	0	0	0	0		0	0	0	0	0
42	Memory	Memory	Audio or Playlist	Time						
43	Tuning Up	Tuning Up	Next Chapter	Track Direct		Cancel			Cancel	Sleep

# APPENDIX

No.	Button Name	AVR Function	DVD	CD/CD-R	Tape	VCR (VID1)	Tivo (VID1)	CBL (VID2)	SAT (VID2)	TV (VID3)
44	<b>Direct</b>	Direct Tuner Entry	Angle	Random Play				FAV/Angle	FAV	
45	<b>Clear</b>	Clear	Clear	Clear		Clear	Clear		Next	
46	<b>Preset Up</b>	Preset Tune Up	Slow Forward	+10					Alt	
47	<b>Tuning Down</b>	Tuning Down	Prev Chapter	Track Increment						
48	<b>Tone</b>	Tone mode		Program						
49	<b>D. Skip</b>	Disc Skip (DVD)	Disc Skip	Disc Skip			Skip			
50	<b>Preset Down</b>	Preset Tune Down	Slow Rev							
51	<b>M1</b>	Macro 1	Macro 1	Macro 1	Macro 1	Macro 1	Macro 1	Macro 1	Macro 1	Macro 1
52	<b>M2</b>	Macro 2	Macro 2	Macro 2	Macro 2	Macro 2	Macro 2	Macro 2	Macro 2	Macro 2
53	<b>M3</b>	Macro 3	Macro 3	Macro 3	Macro 3	Macro 3	Macro 3	Macro 3	Macro 3	Macro 3
54	<b>M4</b>	Macro 4	Macro 4	Macro 4	Macro 4	Macro 4	Macro 4	Macro 4	Macro 4	Macro 4
55	<b>Dolby Surround</b>	Dolby Modes								
56	<b>DTS Surround</b>	DTS Digital Modes								
57	<b>DTS Neo:6</b>	DTS Neo:6 Select								
58	<b>Night</b>	Night Mode Select	Subtitle On/Off	CDP Select						
59	<b>Logic 7</b>	Logic 7 Select								
60	<b>Stereo</b>	Stereo Mode Select								
61	<b>Skip Down</b>	Skip - (DVD)	Step -	Skip -		Scan -	Thumbs Down	Skip - (DVD)	Skip - (DVD)	Skip - (DVD)
62	<b>Skip Up</b>	Skip + (DVD)	Step +	Skip +		Scan +	Thumbs Up	Skip + (DVD)	Skip + (DVD)	Skip + (DVD)
63	<b>Rewind (◀◀)</b>	R. Search (DVD)	R. Search	R. Search	Rewind	Rewind	R. Search	R. Search (DVD)	R. Search (DVD)	R. Search (DVD)
64	<b>Play (▶▶)</b>	Play (DVD)	Play	Play	R. Play/F. Play	Play	Play	Play (DVD)	Play (DVD)	Play (DVD)
65	<b>F F (▶▶)</b>	F. Search (DVD)	F. Search	F. Search	Fast Fwd	Fast Fwd	F. Search	F. Search (DVD)	F. Search (DVD)	F. Search (DVD)
66	<b>Record</b>			Record	Record/Pause	Record	Record			
67	<b>Stop</b>	Stop (DVD)	Stop	Stop	Stop	Stop	Slow	Stop (DVD)	Stop (DVD)	Stop (DVD)
68	<b>Pause</b>	Pause (DVD)	Pause	Pause		Pause	Pause	Pause (DVD)	Pause (DVD)	Pause (DVD)

# APPENDIX

Refer to Tables A9 through A15 when programming the codes for your components into the remote.

**Table A9 – Remote Control Product Codes – TV**

Manufacturer/Brand	Setup Code Number
AIWA	027
A MARK	122 132
ADMIRAL	192
AKAI	123 160
AMPRO	164
ANAM	045 109 122
AOC	122 123 128
BLAUPUNKT	084
BROKSONIC	205 206
CANDLE	123 128
CAPEHART	059
CENTURION	123 171
CENTRONIC	045
CITIZEN	045 123 128 132
CLASSIC	045
CONCERTO	128
CONTEC	045
CORANDO	172
CORONADO	132
CRAIG	045 157 158 159
CROWN	045 132
CURTIS MATHES	123 128 132
CXC	045
DAEWOO	045 087 102 105 108 111 116 127 128 132
DAYTRON	128 132
DIGI LINK	200
DYNASTY	045
DYNATECH	063
ELECTROHOME	115 132
EMERSON	045 123 128 132 139 157 158 159 162 205
FUNAI	045
FUTURETECH	045
GE	029 087 121 123 128 133 144 159 163
GOLDSTAR/LG	110 122 128 132
GRUNDIG	193
HALL MARK	128
HARMAN KARDON	201
HITACHI	123 128 132 147
INFINITY	148
INKEL	120
JBL	148
JC PENNEY	115 123 128 132 144
JENSEN	019
JVC	079 087 134
KAWASHO	173
KEC	045
KENWOOD	123 204
KMC	132
KTV	045 123 132 162
LLOYTRON	172 173
LODGENET	069

Manufacturer/Brand	Setup Code Number
LOGIK	069
LUXMAN	128
LXI	077 144 148
MAGNAVOX	030 123 128 132 144 148
MARANTZ	115 123 148
MATSUI	148
MEMOREX	069 128
METZ	084
MGA	115 123 128
MINERVA	084
MITSUBISHI	077 115 123 128 160 167 168
MTC	175 176
NATIONAL	148 177 180 181 182
NEC	115 121 123
NIKEI	045
ONKING	045
ONWA	045
OPTONICA	077
ORION	207 208 209 210 211
PANASONIC	087 148 180
PHILCO	045 115 123 128 132 148
PHILIPS	033 035 036 123 128 132 144 148
PIONEER	024 123 128
PORTLAND	128 132
PROSCAN	133
PROTON	059 122 128 132 165
QUASAR	032 087
RADIO SHACK	045 123 128 132 180 196
RCA	115 123 128 133 144 163
REALISTIC	045 167 196
RUNCO	152
SAA	183
SAMPO	059 123 128
SAMSUNG	020 022 124 128 132 144
SANYO	026
SCOTT	045 128 132
SEARS	128 132 144
SHARP	077 128 132
SIEMENS	084
SIGNATURE	069
SONY	028 130 136 194 212
SOUNDESIGN	045 128
SPECTRICON	122
SSS	045
SYLVANIA	025 123 128 144 148
SYMPHONIC	184
TANDY	077
TATUNG	063
TECHNICS	181
TECHWOOD	128

# APPENDIX

Manufacturer/Brand	Setup Code Number
TEKNIKA	045 069 115 123 128 132
TELERENT	069
TERA	156
THOMSON	190 191
TMK	128
TOSHIBA	063 129 202
TOTEVISION	132
VIDEO CONCEPTS	160
VIDTECH	128
WARDS	069 128 132 148
YAMAHA	123 128
YORK	128
YUPITERU	045
ZENITH	069 090
ZONDA	122

**Table A10 – Remote Control Product Codes – VCR**

Manufacturer/Brand	Setup Code Number
AIWA	040
AKAI	048 108 109 126
AMPRO	076
ASA	134
AUDIO DYNAMICS	018 048
BROKSONIC	110 147
CANDLE	134 135
CANON	135 140
CAPEHART	094
CITIZEN	134
CRAIG	045 116
DAEWOO	017 094 104
DAYTRON	094
DBX	018 048
DYNATECH	040
EMERSON	013 040 042 110 112
FISHER	017
FUNAI	040
GE	076 095 124
GO VIDEO	113
GOLDSTAR/LG	018 107
HARMAN KARDON	002 003 018 049
HITACHI	040 048
JC PENNEY	018 045
JENSEN	048
JVC	018 048 111 132
KENWOOD	020 048
LLOYD	040
LXI	020 040
MAGIN	045
MAGNAVOX	040
MARANTZ	018
MEMOREX	017 020 040 053 054 076 142
MGA	049
MITSUBISHI	049 131
MULTITECH	040
NAD	139
NATIONAL	140
NEC	018 048
NORDMENDE	048
OPTIMUS	159
ORION	147
PANASONIC	125 150 167 172
PHILCO	040
PHILIPS	040 075
PORTLAND	094
PULSAR	076
QUASAR	001 125
RADIO SHACK	055 134 140 142 158 159
RCA	095 124 125 157 172

# APPENDIX

Manufacturer/Brand	Setup Code Number
REALISTIC	017 020 040 045 159
SALORA	020
SAMSUNG	045 095 105 109
SANSUI	048 116 147
SANYO	017 020
SCOTT	110 112
SEARS	017 020
SHARP	129 156
SONY	080 129
SOUNDESIGN	040
SYLVANIA	040
SYMPHONIC	040
TANDY	017 040
TASHICO	134
TATUNG	048
TEAC	040 048
TEKNIKA	040
THOMAS	040
TIVo	003 004 005 006 007 008 009 010 012
TMK	013
TOSHIBA	112 155
TOTEVISION	045
UNITECH	045
VECTOR RESEARCH	018
VIDEO CONCEPTS	018 040
VIDEOSONIC	045
WARDS	040 045 112
YAMAHA	018 040 048
ZENITH	040 050 076 083



**Table A11 – Remote Control Product Codes – CD**

Manufacturer/Brand	Setup Code Number									
ADCOM	063	069								
AIWA	072	111	118	156	170					
AKAI	050	177	184							
AUDIO TECHNICA	053									
AUDIOACCESS	125									
AUDIOFILE	211									
BSR	044									
CALIFORNIA AUDIO	109									
CAPETRONIC	070									
CARRERA	087									
CARVER	136	140	141	143	144	144	185	186		
CASIO	117	166								
CLARINETTE	166									
DENON	187	188	213							
EMERSON	052	093	108							
FISHER	055	095								
FRABA	117									
FUNAI	126									
GE	164									
GENEXXA	108									
GOLDSTAR/LG	087									
HAITAI	099	214								
HARMAN KARDON	001	002	025	054	190					
HITACHI	093									
INKEL	216									
JC PENNEY	098	147								
JENSEN	153									
JVC	176	195	196							
KENWOOD	030	062	078	079	148	151	176	178	181	
LOTTE	108									
LUXMAN	077	102								
LXI	164									
MAGNAVOX	039	113								
MARANTZ	058	084	191	192	193					
MCINTOSH	194									
MCS	080	098								
MITSUMI	152									
MODULAIRE	166									
NAD	013	074	197	198						
NAKAMICHI	199	200	201							
NEC	069									
NIKKO	053	055								
ONKYO	037	038	045	046	171	175	202	203		
OPTIMUS	065	089	091	092	099	104	212			
PANASONIC	075	109	119	158	183	204				
PHILIPS	039	138	149	209						
PIONEER	071	094	100	112	123	131	161	162	215	
PROTON	210									
QUASAR	109									
RADIO SHACK	126	166	213							
RCA	024	081	093	150						

# APPENDIX

Manufacturer/Brand	Setup Code Number
RCX	169
REALISTIC	058 093 095 104 105 108 164 166
SANSUI	047 081 134 157 172
SANYO	033 082 095
SCOTT	108
SHARP	058 105 114 151 159 167 180 181
SHERWOOD	003 041 058 105 133
SONY	103 115 116 118 132 139 163 205 206 207 208 212 217
SOUNDSTREAM	124
SYMPHONIC	059 110
TAEKWANG	177
TEAC	011 058 085 086 106 107 110 121 137 146 154
THETA DIGITAL	039
TOSHIBA	013 074 097 151 155 173
VECTOR RESEARCH	087
VICTOR	120 130
WARDS	095
YAMAHA	019 031 053 061 135 169
YORK	166

**Table A12 – Remote Control Product Codes – DVD**

Manufacturer/Brand	Setup Code Number
APEX DIGITAL	061
DENON	019 051
GE	003 004
GOLDSTAR/LG	005 055 064 066
HARMAN KARDON	001 002
JVC	006
MAGNAVOX	056
MARANTZ	059
MITSUBISHI	023
NAD	062
ONKYO	009 048
PANASONIC	024 030 044
PHILIPS	056
PIONEER	041 065
PROCEED	060
PROSCAN	003 004
RCA	003 004
SAMSUNG	053 054
SHARP	028
SONY	043 045
THOMSON	003 004
TOSHIBA	009 058 067
YAMAHA	030 063
ZENITH	005 055 064

**Table A13 – Remote Control Product Codes – SAT**

Manufacturer/Brand	Setup Code Number
ALPHASTAR	472
ALPHASTAR DBS	450
ALPHASTAR DSR	442
BIRDVIEW	425
CHANNEL MASTER	320 321 325 361
CHAPARRAL	315 316 451
CITOH	360
DRAKE	313 317 318 413
DX ANTENNA	331 352 379 483
EHOSTAR	395 397 452 453 463 478 484 485
ELECTRO HOME	392
FUJITSU	324 329 334
GENERAL INSTRUMENT	303 311 323 365 403 454 468 474
HITACHI DBS	455
HOUSTON TRACKER	463
HUGHES	437 489
JANIEL	366
JERROLD	454 468 484
KATHREIN	410
LEGEND	453
MACOM	317 365 369 370 371
MAGNAVOX	461 473
MEMOREX	453
NEXTWAVE	423
NORSAT	373
OPTIMUS	466
PACE DSS	487
PANASONIC	366 469
PANASONIC DBS	457
PANSAT	420
PERSONAL CABLE	418
PHILIPS	375
PICO	407
PRESIDENT	381 404
PRIMESTAR	302 412 454 468
RCA	301 465 490
RCA DSS	458
REALISTIC	349 480
SAMSUNG	442
SATELLITE SERVICE CO	335 388
SCIENTIFIC ATLANTA	339
SONY	405
STAR CHOICE DBS	459
STARCAST	347
SUPER GUIDE	327 423
TELECOM	330 333 390 391 393 409
TOSHIBA	302 461 462
UNIDEN	323 332 348 349 350 351 354 355 381 383 389 403 466 479 480
ZENITH	384 385 387 394 419 488

# APPENDIX

**Table A14 – Remote Control Product Codes – TAPE**

Manufacturer/Brand	Setup Code Number
HARMAN KARDON	001

**Table A15 – Remote Control Product Codes – CBL**

Manufacturer/Brand	Setup Code Number
ABC	001 011
ALLEGRO	111
AMERICAST	212
ARCHER	112
BELCOR	113
CABLE STAR	113
CITIZEN	111
COLOUR VOICE	085 090
DIGI	114
EAGLE	186
EASTERN	066 070
ELECTRICORD	039
EMERSON	112
FOCUS	116
G.I.	001 011 017 096 097
GC ELECTRONICS	113
GEMINI	032 060
GENERAL	210
GENERAL INSTRUMENT	210
GOODMIND	112
HAMLIN	056 099 100 101 117 175 208
HITACHI	001 188
JASCO	111
JERROLD	001 002 011 017 096 097 162 188 210
LINDSAY	118
MACOM	191
MAGNAVOX	017 019 068
MOVIE TIME	039
NSC	190
OAK	197 220
PACE	179
PANASONIC	053 176 177 189 214
PANTHER	114
PHILIPS	013 019 020 085 090
PIONEER	001 171 209 215 216
POPULAR MECHANICS	116
PRELUDE	120
PRIMESTAR	162
RADIO SHACK	111 112 213
RCA	053 214
RECOTON	116
REGAL	056 099 100 101 208

# APPENDIX

Manufacturer/Brand	Setup Code Number
REMBRANT	032
SAMSUNG	003 072 186
SCIENTIFIC ATLANTA	183 203 221 222
SEAM	121
SIGNATURE	001 188
SPRUCER	053 177 189
STARCOM	002 011 163
STARGATE	120
TANDY	024
TELECAPATION	028
TEXSCAN	036
TFC	122
TIMELESS	123
TOCOM	170 205
UNITED CABLE	011
UNIVERSAL	039 042 113
VIDEOWAY	124 211
VIEWSTAR	019 025 053 089 190
ZENITH	065 211 219
ZENITEK	116

# NOTES



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